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OF

RHETORIC AND COMPOSITION:

A TEXT-BOOK FOR SCHOOLS AND COLLEGES.

BY

DAVID J. HILL, A. M.,

PROFESSOR IN THE UNIVERSITY AT LEWISBURG, AND AUTHOR OF "THE SCIENCE OF RHETORIC."

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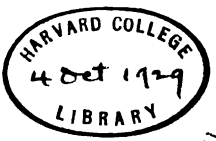

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HILL'S RHETORICAL SERIES.

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THE ELEMENTS OF RHETORIC AND COMPOSITION.

By Prof. D. J. Hill.

II.

THE SCIENCE OF RHETORIC.

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PREFACE

THIS book is designed as a practical introduction to English composition. In "The Science of Rhetoric,"—the advanced work of the series,—the aim is to present the laws of discourse as a scientific system. In this book, the aim is to furnish a compendium of rules for guidance in the art of writing.

It is taken for granted that those who will use this book can both read and write simple English sentences. For such students, the mere making of sentences is an unprofitable exercise. What they especially need is direction how to concentrate the mind upon the work of composing. The only way to acquire skill in writing is by actual practice in the various processes of the art. Accordingly, learners should first be assisted in finding a subject of thought, and then be shown how to accumulate, arrange, and express the ideas connected with the theme. This view has given shape to the treatment of composition in this book. The learner is conducted, step by step, through the entire work of writing a composition, including the selection of a subject, the accumulation of materials, the arrangement of the materials, the choice of words, the con-

struction of sentences, the use of figures, the variation of expression, the preparation of the manuscript, the criticism of the completed production, and the classification of it as a specific form of composition.

In carrying out this plan, an effort has been made to stimulate the student with enthusiasm in his work. Many remarks and suggestions have been introduced in the smaller type, as a help to the earnest student, rather than with the intention that they shall be learned for close recitation.

The exercises are full and have been prepared with some care. They are placed at the end of the book for two reasons: they make the text more compact; and they may be used in the class-room, without allowing the student to make too frequent reference to the text. Some of the plans are adapted from Graham's "English Style."

A Glossary has been combined with the index. This is regarded as a valuable feature of the book for two reasons: it makes the volume useful as a work of reference, without burdening the text with technicalities; and it serves as a pronouncing and defining dictionary of difficult rhetorical terms.

Attention is invited to the following

Suggestions to Teachers.

1. The topical method of recitation is recommended. The book is especially designed for this,

and pains have been taken to make the analysis clear and exact. The parts in the fine type need not be recited in this way, but may be brought out by means of questions.

2. Use the Exercises in connection with the daily recitations, using a blackboard. Require the student to know the principles so well that reference to the text will be unnecessary.

3. Do not exact too much at first, but insist that every principle once learned be applied in all subsequent exercises.

4. Call attention to the Glossary, and encourage the learner to use it habitually. All the most difficult terms have their pronunciation marked. It is hoped that this will prevent any class-room discussion about sím-īles and hýperbōles!

5. Encourage the best students to recite verbatim what they can of the matter in fine type, but require of the class only the substance, assigning lessons accordingly. This plan will stimulate the more capable and ambitious students.

6. Assign frequent reviews, and require the learner to observe all the rules in his periodical compositions. The book should be used as a handbook for reference after it has been finished in the class-room.

Some topics which have been excluded from the "Science of Rhetoric," are discussed here. These are

regarded as necessary to an elementary course in composition, although they do not belong, in strictness, to the province of Rhetoric.

In the progress of the work, many valuable suggestions have been made by Mr. William E. Martin, A. M., Principal of the University Academy, and Mr. M. W. Cramer, Principal of the Lewisburg Grammar School.

DAVID J. HILL.

UNIVERSITY AT LEWISBURG, *June*, 1878.

CONTENTS

OR ANALYSIS.

Introduction.

PAGE

1. Definition of Rhetoric 1
2. Relations of Rhetoric to Grammar and Logic 1
3. Utility of Rhetoric 2
4. Division of the Subject 3

CHAPTER I.

Invention.

1. Meaning of Invention 5
2. Processes of Invention 6

SECTION I.

The Choice of a Subject.

1. Importance of Choosing a Subjec 6
2. How to Obtain a Subject 7
3. Qualities of a Good Subject 7
4. Relation of the Subject to the Writer 8
5. Relation of the Subject to the Occasion 9
6. Adapting a Subject 9
7. Statement of a Subject 10

SECTION II.

The Accumulation of Materials.

PAGE
1. Importance of Collecting Materials 11
2. The Sources of Materials 12
3. How to Use the Sources 13
4. Rules for Reflection 13
5. Rules for Reading 14

SECTION III.

The Arrangement of Materials.

1. Importance of Arrangement 15
2. Parts of a Composition 16
3. The Introduction 17
4. The Discussion 18
5. The Conclusion 18
6. The Two Methods of Arrangement 19
7. Advantages of the Two Methods 21

CHAPTER II.

Style.

1. Definition of Style 22
2. The Importance of Style 23
3. The General Law of Style 24
4. Division of this Chapter 24

SECTION I.

Diction.

1 Definition of Diction 24
2. Means of Acquiring a Vocabulary 25
3. The Essentials of Good Diction 26

I. Purity.

PAGE
1. The Meaning of Purity 27
2. The Barbarism 28
3. The Naturalization of Words 30
4. The Formation of Words 32

II. Propriety.

1. Meaning of Propriety 33
2. Rules for Propriety 33

III. Precision.

1. Meaning of Precision 37
2. Rules for Precision 38

SECTION II.

Sentences.

1. Definitions 42
2. Division of this Subject 44

I. Concord.

1. Rules for Simple Sentences 44
2. Rules for Compound and Complex Sentences 51

II. Clearness.

1. The Importance of Clearness 53
2. Rules for Clearness 54

III. Unity.

1. Meaning of Unity 58
2. Rules for Unity 59

IV. Energy.

1. Meaning of Energy 62
2. Rules for Energy 62

V Harmony.

PAGE
1. The Value of Harmony 66
2. Rules for Harmony 67

SECTION III.

Paragraphs.

1. The Importance of Paragraphs 71
2. Rules for Paragraphs 71
3. Examples of Paragraphs 74

SECTION IV.

Figures.

1. Definition of Figures 77
2. The Origin of Figures 78
3. The Advantages of Figures 78
4. Kinds of Figures 80
(1) Simile 81
(2) Metaphor 82
(3) Personification 83
(4) Allegory 84
(5) Synecdoche 85
(6) Metonymy 85
(7) Exclamation 86
(8) Hyperbole 87
(9) Apostrophe 87
(10) Vision 88
(11) Antithesis 88
(12) Climax 89
(13) Epigram 90
(14) Interrogation 90
(15) Irony 90
5. Rules for Figures 90

SECTION V.

Variation of Expression.

PAGE
1. Importance of Variety 93
2. Kinds of Variation 94
3. Variation of Diction 94
4. Variation of Structure 96

CHAPTER III.

Punctuation and Capitals.

1. The Preparation of Manuscripts 100
2. The Purpose of Punctuation 101
3. Classification of the Points 102

SECTION I.

The Grammatical Points.

1. Rules for the Comma 104
Rule 1. Parenthetical Expressions 104
Rule 2. Words in Apposition 105
Rule 3. Relative Clauses 106
Rule 4. Words in a Series 106
Rule 5. Continued Sentences 107
Rule 6. Dependent Clauses 107
Rule 7. Transposed Parts 107
Rule 8. Logical Subject 107
Rule 9. Absolute Constructions 108
Rule 10. Words in Pairs 108
Rule 11 Ellipsis of a Verb 108
Rule 12. Words in the Vocative 108
Rule 13. Brief Quotations 108
Rule 14. Numeral Figures 108

PAGE
2. Rules for the Semi-colon.. 109
Rule 1. Short Sentences Connected..... 109
Rule 2. Subdivided Members 109
Rule 3. Added Clauses..... .. 110
Rule 4. Particulars in Apposition 110
Rule 5. Common Dependence 110
3. Rules for the Colon..... 111
Rule 1. Subdivided Members..... 111
Rule 2. Supplementary Clauses 111
Rule 3. Formal Quotations 112
Rule 4. Title-Pages 112
4. Rules for the Period..... . 112
Rule 1. Complete Sentences 112
Rule 2. Abbreviations 113
Rule 3. Title-Pages and Headings..... 113

SECTION II.

The Rhetorical Points.

1. Rules for the Interrogation Point 114
Rule 1. Direct Questions 114
Rule 2. Doubt..... 114
2. Rules for the Exclamation Point..... 114
Rule 1. With Interjections 115
Rule 2. Strong Emotion..... 115
3. Rules for the Dash 115
Rule 1. Abrupt Changes..... 116
Rule 2 Rhetorical Pauses 116
Rule 3. Rhetorical Repetition 116
Rule 4. The Parenthetical Dash 117
Rule 5. Omissions 117
Rule 6. Dependent Expressions..... 117
Rule 7. Headings and Authorities 118
4. Rule for the Parenthesis 118

PAGE
5. Rules for the Quotation..... 120
Rule 1. Direct Quotations..... 120
Rule 2. Quoted Quotations..... 120

SECTION III.

Printers' Marks.

1. Accents..... 121
2. The Apostrophe..... 121
3. Braces..... 121
4. Brackets..... 122
5. The Caret..... 122
6. The Cedilla..... 122
7. Dieresis..... 122
8. Ellipsis..... 122
9. Emphasis..... 122
10. The Hyphen..... 122
11. Italics..... 122
12. Leaders..... 123
13. Leads..... 123
14. Paragraphs..... 123
15. Quantity Marks..... 123
16. Reference-marks..... 123
17. The Section..... 123
18. The Tilde..... 123
19. Types..... 123

SECTION IV.

Capital Letters.

Rule 1. First Words..... 124
Rule 2. Headings..... 125
Rule 3. Quoted Titles..... 125
Rule 4. Names of the Deity..... 125
Rule 5. The Bible..... 125

PAGE
Rule 6. Proper Names 126
Rule 7. Derivations from Proper Names 126
Rule 8. Titles of Office and Honor 127
Rule 9. Personification 127
Rule 10. Terms Defined 127
Rule 11. Numbered Items 127
Rule 12. The Pronoun I and the Interjection O 128
Rule 13. Important Words 128
Rule 14. Roman Numerals 128

SECTION V.

The Correction of Proofs.

1. The Preparation of Copy 129
2. The Reading of Proof 130

CHAPTER IV.

Criticism.

1. Definitions of Criticism 134
2. The Value of Criticism 134
3. Kinds of Literary Criticism 135
4. Method of Treatment 136

SECTION I.

Taste.

1. Definition of Taste 137
2. Analysis of Taste 138
3. The Qualities of Taste 139
4. Taste Universal 140
5. The Variation of Taste 140
6. The Standard of Taste 141

PAGE
7. The Claim of this Standard 142
8. The Cultivation of Taste 143
9. Catholicity of Taste 144

SECTION II.

The Pleasures of Taste.

1. Kinds of Æsthetic Pleasure 145
2. The Beautiful 147
3. The Sublime 151
4. The Witty 155
5. The Humorous 157
6. The Pathetic 159

CHAPTER V.

Special Forms of Composition.

1. Kinds of Composition 161
2. Method of Treatment 163

SECTION I.

Descriptions.

1. Qualities of a Good Description 164
2. The Process of Describing 165

SECTION II.

Narratives.

1. Qualities of a Good Narrative 167
2. The Plot of a Narrative 168
3. The Qualities of a Plot 169

SECTION III.

Letters.

PAGE
1 The Purpose of Letters 170
2 The Kinds of Letters 170
3 Parts of a Letter 176
4 General Rules for Writing Letters 184

SECTION IV.

Orations.

1. The Nature of an Oration 186
2. Kinds of Oratory 186
3. The Nature of Persuasion 188
4. The Qualities of an Oration 188
5. The Parts of an Oration 190
6. The Management of the Feelings 191
7. The Qualifications of an Orator 192

SECTION V.

Poems.

1. The Nature of a Poem 194
2. Kinds of Poems 195
3. The Method of Poetry 198
4. Versification 200

EXERCISES.

CHAPTER I.

INVENTION.

SECTION I.—The Choice of a Subject 209
SECTION II.—The Accumulation of Materials 211
SECTION III.—The Arrangement of Materials 213

CHAPTER II.

STYLE.

PAGE
SECTION I.—Diction 219
SECTION II.—Sentences 222
SECTION III.—Paragraphs 228
SECTION IV.—Figures 229
SECTION V.—Variation of Expression 233

CHAPTER III.

PUNCTUATION AND CAPITALS.

SECTION I.—The Grammatical Points 241
SECTION II.—The Rhetorical Points 250
SECTION III.—The Use of Capitals 254

INDEX AND GLOSSARY 257

1. Definition of Rhetoric.

RHETORIC is both a science and an art. It is a science when it discovers and establishes the laws of discourse, an art when the laws are applied in practice. Rhetoric is, therefore, *the science of the laws of effective discourse, or the art of speaking and writing effectively.*

The word Rhetoric was first applied to spoken discourse only. It is derived through the Greek ῥητορική (*rhetorike*) from ῥήτωρ (*rhētŏr*), a speaker; and, accordingly, means the art of speaking. The same general principles underlie and govern both oral and written discourse, and hence the meaning of the word was so extended as to include all kinds of composition. This is its modern sense. While Rhetoric was understood to apply only to spoken discourse, it included vocal delivery, and hence Elocution was regarded as a part of Rhetoric. In modern times so much attention has been paid to delivery, and, since the invention of printing, writing has become so important, that the oral utterance of a composition is ranked as a distinct art, and is no longer treated as a part of Rhetoric. The reasons for this separation are: (1) It is a bodily exercise requiring a special training. (2) A person may be a good rhetorician without being a good speaker. (3) Penmanship would belong to Rhetoric by as good a right as Elocution.

2 Relations of Rhetoric to Grammar and Logic.

To speak or write effectively, one must be correct in language, consistent in thought, and both forcible

and pleasing in manner. Grammar teaches us how to write correctly, that is, according to the best usage of those who speak the same language. Logic teaches us how to state our thoughts consistently with one another and with the laws of mind. Rhetoric teaches us how to add to mere correctness and consistency such force and attractiveness as to make our thoughts clear and interesting to others.

It is evident from what is said above that Rhetoric presupposes both Grammar and Logic. No composition can be really effective with educated persons unless it is grammatical and logical. Hence Rhetoric is founded upon Grammar and Logic, and derives many of its laws from them. In "The Science of Rhetoric" much attention is given to the Laws of Mind, which must be heeded in effective writing and speaking. Any thing more than an allusion to these more philosophical relations of the subject would be out of place in an elementary work like this. It is hoped, however, that no one who earnestly wishes to be a thorough rhetorician will neglect these more difficult but very important relations.

3. Utility of Rhetoric.

Nothing can be more useful to us than a knowledge of Rhetoric. Some of the reasons are as follows: (1) Discourse is governed by laws which must be understood in order to be obeyed. (2) A knowledge of principles enables us to do almost everything more effectively than without such knowledge, and this especially applies to composition. (3) The study of Rhetoric qualifies us to criticise and enjoy the finest productions of literary genius. (4) The mastery of discourse gives us power for good over all intelligent beings.

It has been maintained by some that rules fetter genius and make a writer stiff and pedantic. It is true that a rule imperfectly understood or clumsily applied is a hindrance to one's natural powers of expression, but this applies equally well to the precepts of any difficult art, such as reading, playing on the piano, and swimming. Practice alone can make the rules of any art so familiar that we obey them unconsciously, and this is particularly true of writing and speaking. It is also said that many have risen to eminence without knowing the rules of literary art. However this may be, it is certain that, whether these men of genius *understood* the rules or not, they *obeyed* them, and their success is owing to their fidelity to them. The greatest writers and speakers have been faithful students of rhetorical art. The following story of the greatest American orator well illustrates how great achievements are made. "On a certain occasion Mr. Webster startled the Senate by a beautiful and striking remark in relation to the extent of the British empire as follows: 'She has dotted the surface of the whole globe with her possessions and military posts, whose morning drum-beat, following the sun and keeping company with the hours, circles the earth daily with one continuous and unbroken strain of the martial airs of England.' On going out of the Senate, one of the members complimented Mr. Webster upon this, saying that he was all the more struck with it as it was evidently *impromptu*. 'You are mistaken,' said Mr. Webster: 'the idea occurred to me when I was on the ramparts of Quebec some months ago. I wrote it down and rewrote it, and after several trials got it to suit me, and laid it up for use. The time came to-day, and so I put it in.'"

4. Division of the Subject.

As this book is designed to be wholly practical, it is proposed to conduct the learner along the entire path of actual writing, from the choice of a subject to the completion of a composition. In order to do this most naturally, we shall suppose, for the sake of thoroughness, that the learner is a beginner in the art, and

to set about the work of writing for the first time. The steps of such a journey are clearly as follows: (1) finding something to say,—or *Invention;* (2) finding how to say what is to be said,—or *Style;* (3) the preparation of the manuscript for the eye of another, —or *Punctuation and Capitals;* (4) the critical examination of what has been written,—or *Criticism;* and (5) the special kinds of writing most common, — or *Specific Forms of Composition.* These will be our chapters.

The strictly scientific division of Rhetoric, as the author conceives it, has been given in his more advanced work, "The Science of Rhetoric." Discourse aims to produce a change (1) in the mind, (2) by means of ideas, (3) expressed through language. This view justifies the division of Rhetoric into Laws of Mind, Laws of Idea, and Laws of Form. A more empirical method seems necessary in an elementary work like this. Nothing can be more distasteful to the young than to plunge at once into facts and laws of Psychology, however necessary these may be to a scientific view of the subject. If any arrangement is equally repugnant to the learner, it is to place the dry and technical rules of Punctuation in the very beginning of a book, as some writers have done. Although in actual composition Invention is more difficult than Style, no one cares about the manner of saying anything until he has something to say. The arrangement here adopted seems the most natural, and accordingly, the most inviting, to young writers

THE ELEMENTS

OF

RHETORIC AND COMPOSITION

CHAPTER I.

INVENTION.

1. Meaning of Invention.

The term Invention (from the Latin *invenire*, to find), is applied to the whole process of finding out what to say, from the selection of a subject to the expression of the ideas. The word also means the power of contriving anything, and even the thing contrived, as when we say, "He is a man of great *invention;*" or, "The sewing machine is a useful *invention.*" In its rhetorical sense Invention may be defined, *The preparation of the matter of a composition.*

In the strictest sense Invention does not belong to Rhetoric. The writer or speaker must depend upon his *subject* for *what* to say, and Rhetoric simply aids him in deciding *how* to say it effectively. If it were otherwise, Rhetoric would be a universal science, and would have to lay down rules for the lawyer, the preacher, the lecturer, and even the scientific writer. This would be impossible. What is necessary in each case must be determined by the facts of the subject and the purpose for which one composes. In an elementary work, however, some rules may be given for the guidance of the beginner.

2. Processes of Invention.

The first step in preparing the matter for a composition is to select a subject upon which to concentrate the thoughts. The next is to accumulate materials by which to explain, illustrate, or enforce the subject. The next is to select from the mass of materials that which is adapted to our purpose and arrange it in a suitable manner. These processes, (1) *The Choice of a Subject,* (2) *The Accumulation of Materials,* and (3) *The Arrangement of the Matter,* will be treated of in the following sections.

SECTION I.

THE CHOICE OF A SUBJECT.

1. Importance of Choosing a Subject.

It is impossible to write clearly unless one has a theme in mind on which the attention is steadily fixed. If there be no subject, words will be strung along loosely and to no purpose, confusion of thought will be evident, and the production will be useless.

A steady adherence to the subject, making everything bear upon and support it, was the chief merit of the greatest orator of antiquity, the Grecian, Demosthenes. So thoroughly was he possessed with his theme that when we read his orations "it is as though we were embarked upon a mighty river. All is animation and energy around, and we gaze with a momentary reverie upon the deep and transparent waters. But even while we admire, the current grows deeper and deeper, and we are unconsciously hurried onward with increasing and irresistible power."

2. How to Obtain a Subject.

Sometimes a subject is given to a writer, and he is required to write about it. More frequently the selection is left to the writer himself. In the latter case he is likely to be at a loss how to decide upon a suitable theme. The best way is to begin by asking yourself questions until something suggests itself which really interests you. Having in this way obtained a theme, before finally adopting it, try it carefully by the following rules, in order to test its fitness. It should be suited to the *writer* and the *occasion*, as well as suitable in *itself*.

Much should be made of the suggestion to *ask yourself questions*. This is the door to all great discoveries in science, inventions in art, and originality in literature. If learners would only open their eyes and notice what is occurring about them every day in nature, society, and their own personal experience, they would find attractive subjects suggested almost every moment.

3. Qualities of a Good Subject.

Since we cannot write equally well on every subject, some rules for judging of the fitness of a subject in itself may be given.

(1) A subject must have *unity*. By this is meant that it must be *one* subject, and not a medley of thoughts without connection.

(2) It must not be *too broad*. The narrower a subject is the more fresh and original will be your treatment of it. This seems strange at first, but you see more things with the help of a microscope than you see with the naked eye; and by examining a subject closely more ideas are suggested.

(3) It must be *clear*. Everything will be cloudy unless the theme be clear. The subject is the sun, the paragraphs are the planets, and the sentences are the satellites in a composition. The sentences reflect light on the paragraphs, the paragraphs shine with the light of the subject, but if you blot this out all is darkness.

(4) It must be *fresh*. Do not be satisfied with old or musty themes that have no interest for any one. The world is full of subjects that quicken and delight the curiosity. Composition writing is a joyous occupation when it is made a fountain of knowledge.

4. Relation of the Subject to the Writer.

A subject may be very interesting in itself and yet not suited to the writer who has chosen it. Hence we have some rules on this point.

(1) The writer must be *interested* in his subject. It is very disagreeable and unprofitable to regard composition writing as task-work. There is no necessity for this slavish feeling. Every one is interested in something.

(2) He should choose something about which he can *express what he believes*. Earnestness of conviction is a great help to clear, strong expression, and without it there is danger of all kinds of fanciful vaporizing.

(3) He should choose a subject *suited to his powers*. It is not necessary that all the knowledge required for a full treatment of the subject should be possessed beforehand. One of the best results of writing is that learners study a subject carefully in order to write about it well. But the subject should not be

above the writer's ability to understand, with a reasonable amount of reflection, advice and reading.

5. Relation of the Subject to the Occasion.

A subject may be good in itself and suited to the writer, but still fail of its purpose because not fit for the occasion. We must, therefore, consider a third class of rules.

(1) The subject should be *harmonious* with the feelings proper to the occasion. A due regard must always be had for the position, character, and sentiments of the persons whom we address.

(2) The subject should be *of interest* at the time, and to the persons whose attention is enlisted. No one has the right to rob others of their time, and tax their patience, in listening to what is untimely or dull.

(3) The subject should be *suited to the intelligence* of those for whom it is intended. Unless this rule is obeyed, our efforts are wasted, and the previous rule is violated.

6. Adapting a Subject.

Possibly a subject may be too good to reject and yet require some change, in order to suit the writer or the occasion. In this case it may often be adapted by some slight limitation. Thus, for example, let us take the subject "Virtue." This is too broad for treatment in a single composition. We may modify it in a great many ways. We may say, for instance, "The Origin of Virtue," "The Advantages of Virtue," "The Rewards of Virtue," "The Hindrances to Virtue," etc.

By breaking up the subject in this way we make the new subjects less broad, but some of them are quite difficult as compared with others. This helps us to select from the different views of a subject that which is best suited to us. We may then continue the process of limitation. For instance, we may limit "The Rewards of Virtue" to some particular class, say merchants, and we should have, "The Rewards of Virtue to Merchants." We may further limit virtue by confining it to some one kind of virtue, say honesty, and we should have, "The Rewards of Honesty to Merchants."

7. Statement of a Subject.

If any one will examine the last subject a little, he will discover that it is ambiguous; and this leads us to some rules on the statement of a subject.

(1) The statement must be *clear*. "The Rewards of Honesty to Merchants" may be a good subject, but it is not perfectly clear what it means. Does it mean, the rewards of those who are honest to merchants, or the rewards of merchants who are honest? It may mean either, and hence ought to be differently stated; as, "The Rewards of Honesty in Merchants."

(2) Avoid *meaningless* combinations of words. A celebrated American writer calls one of his books, "The Past, the Present and the Future," and no one can guess what it is about.

(3) Avoid *figurative* expressions. No meaning is conveyed by such titles as "Sesame and Lilies," and "Chips from a German Workshop," which great authors sometimes give to their books.

(4) Be careful to *limit* properly the statement of the subject. If one were to write, for example, on

the "Rewards of Virtue," and call his composition "Virtue," he would promise much more than he would perform.

It is difficult to insist on such rules as have been laid down above, when men of genius, like Ruskin, persist in giving their works such fanciful titles that no one can tell what they mean. Thus we have "A Crown of Wild Olives," on work, traffic and war; "The Queen of the Air," on Greek myths of cloud and storm; "Unto this Last," on the elements of political economy. The practice is a vexatious one, and deserves to be discouraged.

SECTION II.

THE ACCUMULATION OF MATERIALS.

1. Importance of Collecting Materials.

No one ought to presume to write or speak without having something worth saying. It sometimes happens that we can say something really valuable without much effort, but generally it is necessary to exert ourselves in order to say anything appropriate. He who has an interesting fact, an apt illustration, or a satisfactory explanation to offer on any subject will command attention. If we say only what readily suggests itself to us, we shall probably repeat only what has already been thought of by others. Hence, the first thing to do after selecting a subject is to collect facts, illustrations, and proofs with regard to it.

Young writers are especially anxious to be original, and often feel that it is unworthy of them to seek for information outside of their own experience. Let any one ask himself what portion of his knowledge has originated with himself and what portion has been derived from books and conversation, and his regard for his own attainments will very much lessen. But originality in literature does not consist in an absolute creation of some

thing out of nothing. This is impossible, even in fiction, for the imagination can combine only those elements which observation and instruction have afforded. He is original in the literary sense who forms a new combination of facts, throws new light upon their relations, or illustrates them in a new and attractive way. He is best able to do this who has the widest range of knowledge. It has been well said, that invention in art does not consist in finding out something new, but in finding a new value in something old.

2. The Sources of Materials.

Where are we to look for these materials? The sources from which they may be derived are four: (1) If our subject permit it, we may obtain materials by actual *observation*. (2) Sometimes we may secure thoughts on the subject by *reflection*. (3) In most cases, if we have access to a library or even to an encyclopedia, we may find sufficient information by *reading*. (4) Occasionally we cannot find just what is wanted in books, but may procure help from some intelligent person by *conversation*.

It is cruel to require learners to make bricks without straw. It is not wonderful that school compositions are so often the bane of the writer and barren of all interest to the instructor. Nothing has so much tended to lessen respect for rhetorical studies as the false notion that Rhetoric is a mere playing with words. Let the young writer first of all be led to the sources of knowledge and have something to say before he is made to write. "Speak not at all in anywise," says a great modern writer, Thomas Carlyle, "until you have somewhat to speak; care not so much for the reward of your speaking, but simply and with undivided mind for the truth of your speaking." Fulness of knowledge improves a writer's matter, manner and morals.

3. How to Use the Sources.

First of all use your own senses. See and hear all you can that will help you. Knowledge obtained by one's self is always more clear, fresh, and interesting than if obtained at second hand. Do not go to Homer for a sunrise, when you can see one every morning. After observing, reflect. Try to remember all you can that you have ever known about the subject. Questions will at once arise which you cannot answer. Go to books for the answers. If the books do not help you, ask some person who may be able to direct you. Never ask help as long as you can help yourself.

It is a good plan for the teacher never to furnish assistance when it is possible for the learner to accomplish his purpose without aid. It is advisable to suggest authorities, but each one should be required to consult them for himself, and to judge for himself what will suit his purpose. The habit of investigation is of very great value to every one who acquires it. In all the professions, such as law, medicine, theology, or teaching, one of the chief occupations is the consulting of authorities. The earlier the habit is acquired the better.

4. Rules for Reflection.

A few plain hints about reflection may be of use.

(1) Surround your subject with *questions*. Let us take the subject "Clouds," to illustrate. You begin by asking, What are clouds? How are clouds produced? What are their forms? What are their uses? Why do they bring rain? Why do clouds bring wind? How do clouds cause thunder?

(2) Try to *answer* your own questions. This will quicken your thoughts and supply you with much to say, but you will now feel the need of better answers

than you can give. This will lead you to consult books. Richter advises never to read until you have thought yourself *hungry*.

If reading precede reflection two disadvantages follow. In the first place, we are likely to be so well satisfied with the opinions of others that we accept them without reflection, unless we have formed views of our own. In the second place, we are not so much interested in what we read as if we were previously anxious to confirm or rectify our own ideas on the subject. Hence Gibbon commends his own habit of reading, which he thus describes: "After a rapid glance on the subject and distribution of a new book, I suspend the reading of it, which I only resume after having examined the subject in all its relations; after having called up in my solitary walks all that I have read, or thought, or learned in regard to the subject of the whole book or of some chapter in particular. I thus place myself in a condition to estimate what the author may add to my general stock of knowledge, and I am thus sometimes favorably disposed by the accordance, sometimes armed by the opposition of our views."

5. Rules for Reading.

A few brief suggestions on reading may be helpful.

(1) Reading should be *varied*. If a single author be followed, there is danger of being a servile copyist, or even a plagiarist, without your having any such intention. The consultation of several authors leads to comparison, and cultivates the judgment.

(2) Reading must be *assimilated*. If we do not make what we borrow from books our own, we have no right to use it. We have made the matter of a book our own only when we perfectly understand it, and can express it in our own language.

(3) Obtain *general* views first. Encyclopedias, reviews, and indexes will direct you to more specific authorities, after giving you an outline of the subject.

A great English teacher, Dr. Thomas Arnold of Rugby, once said that, in his opinion, that is the best composition "which shows that the boy has read and thought for himself; that the next best which shows that he has read several books, and digested what he has read; and that the *worst* which shows that he has followed but one book, and that without reflection." It is an important question how far one may use the writings of others without breaking a moral law. Literary property differs from other possessions in many ways, but it is none the less property. Facts are common to all; but, while no one may put a fence around truth and claim it as his own, forms of expression, figures of speech, and combinations of thought, belong to their author, for they are his products. It is always wrong to make a false pretence. If extracts are taken they should be acknowledged as such, and not passed off as your own. If an abstract or paraphrase is made, giving an author's views in somewhat different language, that also ought to be made known. Such summaries may be of great service to the learner, by providing him with the matter and leaving him free to use all his powers in expression.

SECTION III.

THE ARRANGEMENT OF MATERIALS.

1. Importance of Arrangement.

A mass of materials, however fine the quality, no more constitutes a composition than a pile of bricks and lumber constitutes a palace. The builder must select, fit, and join together the materials before there is a building. A host of men crowded together are not an army. The lines must be formed and order instituted before they are ready for a battle. A writer requires as much skill in arrangement as a general. Words, sentences, and paragraphs are his soldiers, companies and regiments.

A great French writer, Pascal, says, "The disposition of the

materials is something new. In playing tennis both use the same ball, but one places it better than the other. It might as well be objected that I use current words; as if the same thoughts did not form a different body of discourse by a different arrangement, just as the same words differently disposed form different thoughts."

2. Parts of a Composition.

The usual parts of a composition are three.

(1) There should be an *introduction*. This is not necessary, but is usually required to bring the discussion into connection with the occasion.

(2) There must be a *discussion*. By this is meant that we cannot establish anything in the mind of another without using facts, illustrations, or arguments, to assist us.

(3) There must be a *conclusion*. When we invite others to accompany us in our thoughts, we are under an obligation to conduct them to some new state of mind. Unless there is some *end* to be attained, there is no use of writing or speaking. We should always have some definite state of mind in view to which everything should tend.

The ancient rhetoricians regarded an oration as having six essential parts, (1) the Exordium, (2) the Division, (3) the Statement, (4) the Reasoning, (5) the Appeal to the Feelings, and (6) the Peroration. This division is mechanical and arbitrary. The more natural and fully conformed to the subject-matter and the purpose the division is, the better. Sometimes no exordium is needed. Often a formal division is undesirable. A statement is occasionally unnecessary. Reasoning is often needless after a mere recital of facts. An appeal to the feelings is sometimes wholly improper.

3. The Introduction.

The introduction should have the following qualities:

(1) It should be *modest*. If you raise great expectations at the outset, you will either be compelled to make a great effort to fulfill your promises, or bear the odium of disappointing your readers.

(2) It should be *moderate*. Your reader is not likely to feel very deeply until he has given attention to the facts and arguments which may have aroused your mind. Let the feelings develop with the discussion.

(3) It should be *short*. The object of an introduction is merely to introduce the main discussion. It ought to be proportionally brief. The vestibule should not be larger than the house.

(4) It should be *natural*. By this is meant that it ought to grow out of both the subject and the occasion, so as to form a convenient bridge between them.

(5) It should excite *interest*. It is not so necessary that the introduction should be striking in itself as that it should awaken a desire to follow the writer and learn more about the subject. Attention is generally given at the beginning, but it is soon lost, if there be no promise of reward.

Although Cicero laid down the rule, that the introduction should be written last, in order that it might spring naturally from the matter under consideration, he did not always obey his own precept. In one of his Letters to Atticus, we learn that he was accustomed to prepare a quantity of introductions, to be used when needed. Having inadvertently used the same one twice, he was informed by Atticus of his blunder, and, confes-

sing his mistake, sent him a new one. Cicero's rule was better than his practice.

4. The Discussion.

The discussion will be improved by keeping in mind two questions:

(1) *What,* precisely, do I wish to accomplish? If the purpose of the composition be steadily held in mind, every fact, argument, and illustration will probably be appropriate to the subject and add strength and interest to the whole.

(2) *How* shall I accomplish my object? This question will suggest heads and illustrations, and also help in combining them. Whatever does not contribute to the purpose must at once be rejected. A composition must grow like a tree. A tree is surrounded with materials, but it takes only what it can assimilate.

Much heroism is required to avoid putting thoughts, words, or figures into our writings when their only claim is their intrinsic beauty. At this point the difference between a cultivated and a barbarous taste is evident in writing. The savage paints his face with the brightest and most incongruous colors, and ornaments his person with all the gorgeous articles in his possession. It is because he loves finery for its own sake. A similar taste is often shown in writing. To put all your fine figures and phrases and allusions into a composition which they serve only to ornament, but not to illustrate or strengthen, is like collecting all the fine articles in the house for exhibition in a front window.

5. The Conclusion.

Some rules may be given as regards the conclusion.

(1) The conclusion should not be *forced.* The natural and proper consequences of the discussion may

be stated in the conclusion, but care is necessary to avoid claiming more than has been established.

(2) The conclusion may express more *feeling* than the introduction. After considering all the facts the reader is better prepared to share your emotions. The conclusion is the place, therefore, for an appeal to the feelings.

(3) A conclusion may consist of a *recapitulation* of the discussion. This is especially useful if, for any reason, the discussion has been fragmentary or made up of many details. An inverse order is best, if the strongest points have been stated first. The conclusion ought, like a burning-glass, to gather and concentrate into a focal point all the separate rays of the composition.

6. The Two Methods of Arrangement.

There are two methods of arrangement which may be used in combining the materials of a composition. They are as follows:

(1) The *analytic* method begins with facts and derives principles from them. It also begins with a complex whole and resolves it into its elements.

(2) The *synthetic* method is the reverse of the analytic. It begins with principles and classifies facts under them. It begins with elements and combines them into a whole. The two methods are fully illustrated below.

Let us start with the question, What are the benefits of railroads? From the various sources of information we find the following to be facts. (1) Railroads facilitate purchases. (2) They carry news. (3) They prevent suffering by conveying succor. (4) In travel they save time, which may be used in reading. (5) They make a market for produce. (6) They furnish labor to the

poor. (7) They arrest crime. (8) They render wars less probable by uniting the interests of men. (9) They make men more charitable by extending their knowledge of one another. If these facts were stated as they are above, they would have considerable force, but they gain something by a more systematic arrangement. Let us see how great an improvement this is.

First, let us try the *analytic* method. By this method we derive principles from facts. Let us see what principles may be derived from the facts given.

Railroads

a. Facilitate purchases.

b. Make a market for produce.

1. Hence, promote *commercial* prosperity.

a. Prevent suffering.

b. Furnish labor to the poor.

c. Render wars improbable.

2. Hence, promote *physical* prosperity.

But since they promote commercial and physical prosperity, they

I. Promote *material* prosperity. They also

a. Carry news.

b. Save time for reading.

1. Hence, promote *intelligence.*

a. Arrest crime.

b. Make men more charitable.

2. Hence, promote *morals.*

But since they promote intelligence and morals, they

II. Promote *social* prosperity.

RESULT: Since they promote material and social prosperity, RAILROADS ARE A UNIVERSAL BENEFIT.

Let us now reverse the arrangement and present the same facts according to the *synthetic* method. First of all we must state a

THEME: RAILROADS ARE A UNIVERSAL BENEFIT, for

I. They promote *material* prosperity.

1. By promoting *commercial* prosperity

a. For they facilitate purchases.

b. And make a market for produce.

2. By promoting *physical* prosperity.
   a. For they prevent suffering.
   b. And furnish labor to the poor.
   c. And render wars improbable.

II. And promote *social* prosperity.
   1. By promoting *intelligence.*
      a. For they carry news.
      b. And save time for reading.
   2. By promoting *morals.*
      a. For they arrest crime.
      b. And make men more charitable.

7. Advantages of the Two Methods.

Each method has its own advantages. The analytic method is the more interesting, as one sees the truth grow before his eyes. It is the method of investigation, and causes the reader to feel that he is helping to reach the result. The synthetic method is more clear and compendious, and is the natural way of conveying what one has fully mastered.

CHAPTER II.

STYLE.

1. Definition of Style.

STYLE is the manner in which thought is expressed. The word is derived from the Latin *stylus*, meaning the pointed instrument with which the ancients wrote on tablets covered with wax. The name of the instrument was soon transferred to the manner of expression, just as we say that one has a charming *pen*.

When a writer becomes addicted to a particular mode of expressing his thoughts, his peculiarities are called **mannerisms**: and they often lead to his detection, when he writes anonymously. Such peculiarities ought not to be cultivated. They indicate narrowness of mind or poverty of resources. The perfection of style is to suit the manner to the matter. A good writer not only says new things, but he says them in a new way.

Attempts have been made to classify the different kinds of style, but they have resulted in nothing better than enumeration. Some of the most common varieties may be mentioned, though no pains should be taken to confine one's self to any one. (1) The *dry style* excludes all ornament. It aims only to express the thoughts accurately, without any appeal to the sense of beauty. Berkeley has been classed as a dry writer. (2) The *plain style* does not aspire after ornament, but aims to make a clear statement, using such figures as illustrate without embellishing the thoughts. Locke and Whately may be included among plain writers. (3) The *neat style* employs ornaments but very sparingly. Its figures are correct; its diction is pure; its sentences are clear and harmonious. Gray and Goldsmith

are neat writers. (4) The *elegant style* is more pretentious, using every ornament which can beautify, but avoiding every excess which would degrade Addison has been esteemed an elegant writer, but Macaulay belongs more justly to this class. (5) The *florid style* runs to excess and crowds the expression with superfluous and superficial ornament, combining an excess of adjectives with the boldest and most highly colored imagery. The so-called poems of Ossian are illustrations of this style. (6) The *bombastic style* is characterized by such an excess of words and ornament as to become ridiculous. Sergeant Buzfuz' speech in "The Pickwick Papers" is a fair example. Other varieties of style are sufficiently marked by the adjectives used to describe them. They are the colloquial, the laconic, the concise, the diffuse, the abrupt, the flowing, the quaint, the epigrammatic, the flowery, the feeble, the nervous, the vehement, the affected. In fact, style is as various as character, of which language is the expression. A great French writer, Buffon, well says, "*The style is the man himself.*"

2. The Importance of Style.

The value of an attractive style cannot be overestimated. Many of the most celebrated works of literature have been made immortal by the beauty of their style alone. Though thought is the basis of every great composition, it will be neglected, unless style embalms it and preserves it to coming ages.

"In proportion as the excellence of the form transcends the value of the matter, does the literary work gain perpetuity. . . . . Indeed, in proportion as the very substance of a literary work, the thought it contains, becomes important, is it difficult for it to claim and hold a place in literature. . . . The very interest of the facts stated stimulates further inquiry, and thus pushes into the background those who first contributed to it. The hard workers, the investigators and compilers, in the fields of knowledge, descend by genesis only to those who come after them; their discoveries, their theories, like wind-sown flowers,

enrich many who are ignorant of their origin. . . . There must be in the literary work, as in the crystal, something which can not be broken in on without loss, something in itself specific and final.'—BASCOM.

3. The General Law of Style.

All the qualities of an excellent style are implied in one general law, which may be stated as follows. "*That form of expression is most excellent which yields its contained idea with the least expenditure of mental power.*"

This law was first suggested by Herbert Spencer in his ingenious essay on "The Philosophy of Style." The law is most fully established and illustrated in the "Science of Rhetoric," where it is used to explain all the ordinary rules of style.

4. Division of this Chapter.

The first step in the improvement of style is to choose the right words; the second, to combine them into correct and effective sentences; the third, to group the sentences into paragraphs; the fourth, to enrich the style with appropriate figures; and the fifth, to vary the expression of our thoughts. This chapter will, accordingly, devote a section to each of these topics: (1) *Diction,* (2) *Sentences,* (3) *Paragraphs,* (4) *Figures,* and (5) The *Variation of Expression.*

SECTION I.

DICTION.

1. Definition of Diction.

Diction treats of the selection and use of words. The word "diction" also means the form of expression which a writer adopts, as when we say, "The

diction of this writer is charming." The word is here used in the first sense.

Style receives its character, in a great degree, from the words employed; for these, taken together, form the whole composition. The architect may exhaust his skill in the arrangement of imperfect bricks, without making a structure like one of polished marble. To be mean in diction is to impart meanness to the whole production, while noble words elevate and adorn. Almost every quality that can be mentioned belongs to words. "Words," says Mirabeau, "are *things*." Emerson says of Montaigne's words, that if you cut them, they would bleed. Coleridge remarks that "you might as well think of pushing a brick out of a wall with your forefinger, as attempt to remove a word out of any of the finished passages of Shakespeare." Volumes have been written about the morality, poetry, and wonderful history of words. Whoever reads the excellent books on words by Trench, White, and Matthews, will be convinced, that the secret of literary power is chiefly the art of putting the right word in the right place.

2. Means of Acquiring a Vocabulary.

It is of great importance to have a large vocabulary; for this not only gives variety to style, but also enables a writer to select the right words to express his thought. Some rules for enlarging one's vocabulary may be given.

(1) Always note a *new word*. One can scarcely read a page, or converse with an intelligent friend for an hour, without meeting with some new word. Sometimes the meaning will be evident from the connection, and sometimes not; but, in every case, it is best to make a note of the word, mentally, or if necessary, on paper.

(2) Make constant use of a *dictionary*. It is the practice of many great scholars never to allow a new

word to pass without an examination, if there be the least doubt about its origin, pronunciation, meaning or spelling.

(3) Study *etymology*. It is useful to trace out the origin, composition, and primary meaning of words. A knowledge of Latin and Greek, especially of the former, is helpful in this study. It should not be forgotten, however, that many words do not now mean what they once did, or what their derivation would seem to imply.

(4) Seek *good society*. One who has the advantage of frequent association with intelligent and cultivated persons, will acquire a good vocabulary without great effort, by paying attention to their language. Low companionship, on the other hand, reveals itself in one's choice and use of words.

(5) Read the *best books* carefully. No mere rules can ever make a good writer or speaker, unless he sees the rules exemplified in models. Imitation is a principal means of improvement in art. Caution is necessary, however, that the model be a good one, and not followed in a slavish spirit.

3. The Essentials of Good Diction.

The words of any composition should be pure, appropriate and precise. We shall, therefore, consider separately, (1) *Purity*, (2) *Propriety*, and (3) *Precision*.

The terms Purity, Propriety and Precision, have been long used, and, perhaps, serve sufficiently well to designate the qualities which diction should possess. They are figurative terms; however, and may suggest erroneous ideas. A more exact method of treatment would require us to consider words

with regard to (1) their familiarity, (2) their length, (3) their inclusion, and (4) their implication. The general currency of these terms has led to their being retained in this work.

I. PURITY.

1. Meaning of Purity.

A word is said to be pure when it belongs to the language as it is at present used by the best writers and speakers. Purity consists in the use of pure words only. The Roman poet Horace declared that *Use* is the final test of language. Campbell defines good usage to be

1. *Reputable,* or the practice of intelligent and educated writers;

2. *National,* as opposed to provincial and foreign;

3. *Present,* or the usage of the generation in which one lives.

The following extract from Campbell's famous essay on "Use as the Law of Language," will explain the reason of the authority of good usage:—

"Every tongue whatever is founded in use or custom Language is purely a species of fashion, in which, by the general but tacit consent of the people of a particular state or country, certain sounds come to be appropriated to certain things, and certain ways of inflecting and combining those sounds come to be established, as denoting the relations which subsist among the things signified.

"It is not the business of grammar, as some critics seem preposterously to imagine, to give law to the fashions which regulate our speech. On the contrary, from its conformity to these, and from that alone, grammar derives all its authority and value. For what is the grammar of any language? It is no other than a collection of general observations methodically digested, and comprising all the modes previously and independently established, by which the significations, derivations

and combinations of words in that language are ascertained. It is of no consequence here to what causes originally these modes or fashions owe their existence, to imitation, to reflection, to affectation, or to caprice; they no sooner obtain, and become general, than they are laws of the language. . . . . Every single anomaly therefore, though departing from the rule assigned to the other words of the same class, and on that account called an exception, stands on the same basis on which the rules of the language are founded, custom having prescribed for it a separate rule."

2. The Barbarism.

A violation of Purity is called a *Barbarism*. The following rules may be given on this subject.

(1) Avoid *obsolete* words, or such as were once in good use, but have ceased to be used by the best writers; as, *ycleped*, for called; *kerns*, for light infantry *dowle*, for feather.

Some words are apparently in a state of transition, not wholly disused, yet gradually vanishing from the vocabulary of the most polished writers. Such are *betwixt*, *froward*, *hearken*, *amongst*, *whilst*, etc. No effort should be made to retain them, for their disuse implies their uselessness.

(2) Avoid *newly-coined* words, or such as have not received the sanction of good writers; as, *enthused*, *locomote*, *bonanza*.

There is often the additional reason that newly-coined words may be malformations, to deter us from using them. It is true that some of the best words in the language have been recently introduced. The words *capability*, *continental*, *criminality*, *originate*, *originality*, and *sentimental* have been in our language only about a century. Pope has well expressed the safe rule with regard to both old and new words, in the following lines of his "Essay on Criticism":

"In words, as fashions, the same rule will hold;
Alike fantastic, if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside."

(3) Avoid all *foreign* words, unless they have been naturalized. This includes both words from the ancient and modern languages. Nothing is more indicative of affectation and pedantry than a free use of Latin and French expressions. The more languages one knows really well, the less will he be inclined to display foreign phrases, and the more strictly will he confine himself to his own language, when speaking to those who understand no other.

Certain words that have been borrowed from other languages, have become so perfectly Anglicized that they are properly regarded as English words. These will be more fully spoken of below. Their use is not a violation of purity.

(4) Avoid all *provincialisms*, or local forms of expression. Almost every part of the country has such localisms; as, *blicky*, *snits*, *hyper*.

It is often difficult to ascertain which words are local, as distinguished from national, since we are inclined to regard as good English the words which we have heard spoken all our lives, and hence seldom question them. Dictionaries of Americanisms, Bartlette's or De Vere's, are useful in tracing out provincialisms peculiar to different parts of the United States.

Vulgarisms are, for the most part, provincial, and those which are national are proscribed for other than rhetorical reasons. All low or slang words ought to be avoided as a matter of morals.

Colloquialisms, or expressions which belong to the loose style of familiar conversation, are generally out of place in an elaborate composition. They tend to creep in, however, even

when excluded with a jealous vigilance. Such words often seem to impart vivacity and freshness to one's style, but they cause it to lose in dignity more than it gains in sprightliness. The tendency is in a wrong direction.

(5) Avoid all *technical* terms, or such as belong to special arts or sciences. These are usually known only to those who understand the specialties to which they apply.

In dramatic literature and in books descriptive of characters, the technical expressions often serve to explain some peculiarity of persons described. In such cases technical terms may be employed. When they are addressed to technical persons, they are much more brief and intelligible than the words of ordinary use.

3. The Naturalization of Words.

There are many words of foreign origin in our language which have acquired a citizenship by their long residence. Some of these have not changed their form; as, *verbatim, terminus, omnibus, fiat, phenomenon, auditorium.* Others have changed their original form. This has usually been in one of the following ways:

(1) By change of *spelling;* as, *honestia,* honesty; *amicitia,* amity; *chiurgeon,* surgeon; *conditio,* condition.

(2) By change of *inflection;* as, *formulæ,* formulas; *indices,* indexes; *dogmata,* dogmas.

(3) By change of *accent;* as, *advéntus, ádvent.*

(4) By change of *meaning;* as, *character, lunatic, sycophant,* etc. These words at first retain the signification of the original from which they are derived,

but they gradually lose their first sense, and their secondary meaning becomes the principal one.

The English language is the most composite of civilized tongues. It has borrowed from every quarter of the globe, and possesses a power of assimilation that is unparalleled. This composite character of our language renders it allowable to use words of foreign origin more freely than if it were more organic and self-evolved, like the German.

4. The Formation of Words.

Sometimes it is necessary to form a new word, to designate a new object or process. Some rules on this point will prove useful.

(1) The new word should be *necessary*. No new word ought to be coined, unless there is an imperative need for it. A language is not greatly improved by having many words for the same thing. We do not need *donate* while we have *give*, or *orate* while we have *speak*.

(2) It should be readily *intelligible*. This follows from the fact that only familiar words convey an exact meaning. A word is valueless, unless it conveys some thought.

(3) It should follow the *analogy* of the language. When two elements, derived from different languages, as the French *cable*, and the Greek *gram* are united, their result is called a *hybrid*.

The so-called law of verbal formation is that component parts of a compound word should be of the same origin. Thus the Latin termination *-ity* and the Saxon *-ness* are affixes meaning a "state of being." Accordingly, from the Latin stem *felic*, by adding the ending *-ity*, we have *felicity*. In like manner, by adding the ending *-ness* to the Saxon *happy*, we have

happiness. In these cases it would not be possible to use the endings interchangeably. This rule is not universal, however, since Latin stems take Saxon endings, and Saxon stems Latin endings, while some words take both; as, *purity, pureness; brevity, briefness*. *In* is generally used with Latin stems; *un*, with Saxon; yet we have *un*conscious rather than *in*conscious.

The following words are not formed correctly:

Resurrect is used as meaning to *raise* again; as, "He *resurrected* an old theory." As it comes from *re*, again, and *surgo*, I rise, it ought to mean, if anything, to *rise* again.

Standpoint is used in the sense of the point where one stands. We have such words as *stumbling-block*, block of stumbling; *death-bed*, bed of death; *dancing-girl*, girl for dancing; *bread-knife*, knife for bread; but we cannot say, point for stand, or point of stand, or even point to stand. Hence it is thought that *standing-point*, point for standing, or *point of view*, is a preferable expression.

Experimentalize is an awkward and unnecessary formation. *Experiment* is a *verb* as well as a noun, and the ending *-ize* ought not to be added. *Jeopardize* also is a malformation. The ending -ize may be properly added to nouns and adjectives; as *equalize, naturalize, moralize, civilize*.

Singist, like *walkist, talkist, shootist*, etc., has been formed by the addition of the Greek ending *-ist*,—denoting the agent, or performer of an action,—to a Saxon stem. The proper Saxon ending is *-er*, as *singer, walker, talker, shooter*. The ending *-ist* should be added to Greek words; as, *telegraphist, photographist, philologist*, rather than *telegrapher, photographer, philologer*. On the other hand, however, we have *geographer* and *biographer*, which have become established in the language.

Proven, though very common, is a Scoticism for **proved**, and ought not to be used.

Preventative is a malformation for preventive.

Plead, as a past tense, is frequently used for pleaded, following the analogy of read.

Speciality for specialty, *leniency* for lenity, *firstly* for first, *enthuse* for inspire, *monarchial* for monarchical, *casuality* for casualty, are all violations of the best usage in the formation of words.

II. PROPRIETY.

1. Meaning of Propriety.

Propriety consists in using words in their proper sense. Here, as in the case of purity, good use is the principal test of diction. It matters little what the primary elements of a word signify, or what the meaning of a word has been. We must either use words as others understand them, or violate propriety.

Language is somewhat capricious in its changes. The word *clerk*, for example, in the Middle Ages meant a clergyman; by Chaucer, it is used to designate a student at a university; in later times, it was applied to a keeper of accounts; at present, it means a person who is employed as a salesman. *Prevent* means, etymologically, to go before; as in the passage, "I *prevented* the dawning of the morning."—Psalm 119: 147. Now it means to hinder. The word *let* once meant to hinder; but now it is used as equivalent to allow, the opposite of its ancient meaning. *Edify* primarily signified to build up, as a house is built; but now it is applied only to mental improvement. *Painful* was once applied to that which required the expenditure of pains, or effort, as a "painful sermon." Now it refers to that which causes a sensation of pain, as a "painful wound."

2. Rules for Propriety.

Although a writer must use his own judgment in each particular case, and consult specific authorities,—such as dictionaries and examples by the best authors—a few rules may be of service in choosing appropriate words.

(1) Avoid confounding words from the same *radical*. Such words are called paronymous or conjugate words. They do not always mean the same thing. Thus *observation* signifies the act or habit of *noticing*; as, "A man of *observation*." *Observance*, the *celebra-*

tion of anything; as, "The *observance* of the Sabbath." We should not say, "observation of the Sabbath." Yet we may say, the man observes [notices] an action, or observes [celebrates] the Sabbath.

The following words should be carefully distinguished.

Construe and **Construct** are quite frequently confounded. A boy *constructs* a sentence when he makes it. He *construes* it when he explains its grammatical structure.

Conscience and **Consciousness** both imply a *knowing together*, but the first is restricted to the moral sense which distinguishes between right and wrong actions; the second is used to signify the knowledge of self-existence and of mental action in general.

Falseness, Falsity and **Falsehood,** are all formed from the word *false*, but differ as follows: *falseness* is applied to persons only, and implies a deceptive character; *falsity* is the abstract quality of untruthfulness; a *falsehood* is an untrue assertion.

Contemptible and **Contemptuous** differ in this: *contemptible* means that which deserves contempt, as a contemptible act; *contemptuous* means filled with contempt, as a contemptuous reply.

Neglect and **Negligence** mean respectively an act and a habit of carelessness; as, "I missed the train by my *neglect* to notice the time of day." "The house is dilapidated through *negligence*."

Predict and **Predicate** mean respectively, *foretell* and *assert*. The word "predicate" is also used erroneously in the sense of *found* or *base;* as, "He *predicated* his action on a misconception of my meaning."

Respectfully and **Respectively** are occasionally confounded. Letters are sometimes closed with the expression, "Yours *Respectively*."

(2) Use words in their *accepted sense*. This requires that we attach to every word only such a meaning as will be generally understood to belong to it. Thus, the proper meaning of *transpire* is to breathe through, and so to become known. It is sometimes er-

roneously used to signify the same as *occur*. It is correct to say, "The verdict of the jury has not yet *transpired*." It is incorrect to say, "The parade will *transpire*."

The following are given as examples of words commonly misused by careless writers.

Couple is often used for *two;* as, "He gave me a couple of peaches." The word means two things joined together or paired.

Aggravate is sometimes used for *irritate;* as, "His manner is extremely *aggravating*." The proper sense of the word is to add weight to; as, "You only aggravate the wrong by your conduct."

Character is used as equivalent to *reputation*. What a man *is*, makes his character; what he is *thought to be*, determines his reputation.

Demean is used in the sense of *debase;* as, "He *demeaned* himself by his action." It is properly equivalent to *deport* or *behave*, and is not connected with the word *mean*.

Allow does not mean *to assert;* as, "He *allowed* that I was wrong."

Calculate does not express the same meaning as *intended*, or *fit;* as, in this sentence "Sensational newspapers are *calculated* to injure the morals of the young." The word means to compute, to reckon, as by figures.

Mutual means *reciprocal*, not *common*. Hence two persons may be *mutual friends*, but A cannot be a mutual friend to B and C.

Emblem is sometimes used as equivalent to *sentiment* or *meaning*. The emblem of purity is the lily, but it is absurd to say, "The emblem of the lily is purity."

Except is often used for *unless;* as, "He would not go *except* I would. *Without* is used wrongly in the same way. *Except* and *without* are prepositions and require an objective case. *Unless* is a conjunction.

As is often used for *like*, and like for as. *As* should be used when a verb is expressed; as, "He sings *as* I do." *Like* should be used when a verb is not expressed or understood; as,

"He works *like* a man." Another rule is that *like* may be used whenever it would be proper to supply "to" after it.

Beside is frequently misused for *besides*. The first is a preposition, the second an adverb. "Two *besides* us sat *beside* the table."

Care is necessary, in the use of prepositions with verbs, nouns, and adjectives, to select those which usage has sanctioned. The following list from Angus will be of use for reference:

Accord *with* (neuter) *to* (active).
Accuse *of* crime, *by* one's friend.
Acquit persons *of*.
Affinity *to*, or *between*.
Adapted *to* a thing, or *for* a purpose.
Agreeable *to*; agree *with* persons, and *to* things.
Attend *to* (listen), *upon* (wait).
Averse *to*, when describing feeling, *from* when describing an act or state.
Bestow *upon*.
Boast *of*.
Call *on*.
Change *for*.
Confer *on* (give) *with* (converse).
Confide *in*, when intransitive, when transitive, confide it *to*.
Conformable *to*; so the verb and adverb. Addison sometimes uses *with*.
Compliance *with*.
Consonant *to*, sometimes *with*.
Convenient *to*, or *for*.
Conversant *with* persons; *in* affairs; *about* subjects.
Correspond *with* (by letter) *to* (similar things).
Dependent *on*, *upon*.
Derogatory *to* a person, or thing; we derogate *from* authority.
Die *of* or *by*.
Differ *from*, difference *with* a person, or *between* things.
Difficulty *in*.
Diminution *of*.
Disappointed *of* what we do not get; and *in* it when we get it and it fails to answer our expectations.
Disapprove *of*.
Discouragement *to*.
Dissent *from*.
Eager *in*.
Exception is taken *to* statements; sometimes *against*—the verb has sometimes *from*.
Expert *at* or *in*.
Fall *under*.
Free *from*.
From *at* or *on*.
Glad *of* something gained, and *of* or *at*, what befalls another.
Independent *of*.
Insist *upon*.
Made *of*, *for*.
Marry *to*.
Martyr *for* a cause, *to* a disease.
Need *of*.
Notice *of*.
Observance *of*.
Prejudicial *to*.
Prejudice *against*.
Profit *by*.
Provide *for*, *with*, *against*.
Recreant *to*, *from*.
Reconcile *to*.
Replete *with*.
Resemblance *to*.
Resolve *on*.
Reduce *to* a state, and *under* subjection.
Regard *for*, or *to*.
Smile *at*, *upon*.
Swerve *from*.
Taste *of*, what is actually enjoyed *for* what we have the capacity of enjoying.
Think *of* or *on*.
Thirst *for*, *after*.
True *to* (faithful) *of* (predicable).
Wait *on* (serve) *at* (a place) *for* (await)
Worthy *of*.

Many expressions have become stereotyped, so that a change would violate propriety. Bain mentions the following:

Use or *employ* means.	*Conduct* affairs.
Take steps.	*Espouse* a side.
Acquire knowledge.	*Interpose* authority.
Take degrees.	*Pursue* a course.
Contract habits.	*Turn to* account.
Lay *up* treasure.	*Serve for* a warning.
Obtain rewards.	*Bear* malice.
Win prizes.	*Profess* principles.
Gain celebrity.	*Cultivate* acquaintance.
Arrive at honors.	*Pass over* in silence.

III. PRECISION.

1. Meaning of Precision.

Precision (from the Latin *præcidere*, to cut off) requires that we use such words as cut off all that we do not mean to express. If, for example, we wish to say, "He has *sufficient* money;" but say instead, "He has *enough* money," we express more than we intend. *Sufficient* means what one actually needs; *enough*, what one desires. The miser has sufficient, but he never has enough. The precise writer chooses words which express what he means without any addition or diminution.

Words which mean nearly the same are called **Synonyms.** Strictly speaking, there are no words in our language which mean precisely the same. There is in every instance some slight shade of distinction which gives a word its own peculiar right to exist. It may be nothing more than a mental association, wholly indefinable and inexplicable, but the quick sense of a cultivated reader at once detects some difference from all other words. Great writers and speakers have usually been masters of synonyms. Robert Hall was peculiarly fastidious in his choice of words. John Foster wrote his essay on "Decision of Character" with a painful slowness. "He would spend whole days on a few short sentences, passing each word

under his concentrated scrutiny, so that each, challenged and examined, took its place in the structure like an inspected soldier in the ranks." Fox once said of William Pitt, "Though I am myself never at a loss for a word, Pitt not only has *a* word but *the* word to express his meaning." Thomas Moore's easy flowing verse was not the spontaneous gushing of a ceaseless fountain, as it seems to the reader. Irving says that when riding with the poet in Paris, the coach went into a rut, sending the inmates against the roof with a bump. "By Jove, *I've got it!*" said Moore. "Got what?" said Irving. "Why," was the reply, "that *word* I've been hunting for six weeks to complete my last song!"

The works on synonyms by Crabbe, Graham, and Whately, are serviceable if carefully used. Roget's "Thesaurus" is a help in suggesting the right word. The best work on the subject is Smith's "Synonyms Discriminated."

2. Rules for Precision.

The rules for Precision, like those for Propriety, are necessarily of a very general character. The following will serve to point out how to guard against a violation of Precision.

(1) Distinguish between *generic* and *specific* words. A generic word applies to a whole class; a specific word, to a part of the class only. Thus, *praise* is the general word for approbation, may be sincere or insincere, and is bestowed by any one on any other. *Commendation* is a specific word for approbation which is sincere, and is the encouragement given by a superior.

Not only precision but also vividness of style is secured by the use of specific rather than generic words. The more general a term is, the more difficult it is to form a concept of it. It is easy to picture to the mind a specific and concrete object, such as a particular tree, mountain, or house, that we have

seen. It is possible to express a thought specifically or generally, as the writer chooses. Compare the following forms of expression. "In proportion as the manners, customs and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe." "According as men delight in battles, bull-fights and combats of gladiators, so will they punish by hanging, burning and crucifying." The former is general; the latter, specific. The former is more dignified; the latter, more vivid.

The most specific words in English are those of Saxon origin, while the general words have been borrowed from the Latin. Compare the words in the following list:

Saxon.	Latin.	Saxon.	Latin.
Creeping	—Motion.	Black	—Color.
Walking		Blue	
Riding		Red	
Running		Green	
		Brown	
Theft	—Crime.	Hissing	—Sound.
Robbery		Grunting	
Killing		Groaning	
Lying		Speaking	
		Singing	

(2) Distinguish between the different *degrees of intensity* expressed by words. *Temperance* is often used in the sense of *abstinence.* The former implies a reasonable restraint upon indulgence; the latter, a total disuse. They mean the same only when the least indulgence is hurtful.

The following distinctions are worthy of notice:

Repentance and **Penitence** differ in both intensity and duration. We *repent* even of trivial matters; we are *penitent* only for our sins. We *repent* of an act but once; we are *penitent* for it long after.

Avow, Acknowledge and **Confess** express the following shades of meaning; to *avow* is to assert with some satisfaction in the statement; to *acknowledge* is to admit as true that which is disagreeable to own; to *confess* is to admit a fault or crime.

"A legislator *avows* his opposition to some measure of the executive, and is applauded; a gentleman *acknowledges* his mistake and is forgiven; a prisoner *confesses* the crime with which he is charged, and is punished."

Design, Purpose and **Intention** differ as follows: a *design* embraces many objects, and its attainability depends on the nature of the case; a *purpose* has one object, is definite, and its steadiness depends on the temper of the mind; an *intention* is vague, and may be delayed. The man of *purpose* pushes on his plans; the man of *intention* may consider them long before his intention becomes a purpose.

Hasten and **Hurry** both imply a quick movement, but *hurry* always adds the idea of excitement, perturbation or irregularity, while *hasten* conveys only the notion of rapid movement.

Abundance and **Plenty.** The former means an overflowing supply, as its derivation from the Latin *abundo*, to overflow, suggests. *Plenty* means a sufficient supply, such as makes full without overflowing.

Industrious, Laborious and **Diligent.** The *industrious* man works busily; the *laborious* man works with close application; the *diligent* man works from choice. One may be *industrious* without being *laborious* or *diligent*, *diligent* without being *laborious*.

Pride and **Vanity.** The *proud* man esteems himself; the *vain* man desires the esteem of others. Dean Swift declares that a man may be too *proud* to be *vain*.

(3) Distinguish between words which have respectively an *active* or *passive* meaning. Thus, *ability* is active, and means power to do; *capacity* is passive, and means power to receive.

Force and **Strength.** *Force* is power exerted, or active. *Strength* is internal, dependent on organization, and measured by its power of resistance. *Strength*, however, may be a cause of *force*, as when a man of *strength* exerts himself in producing a *force*.

Forgetfulness and **Oblivion** differ in this: the former refers to the person who forgets; the other, to the state of the thing which is forgotten. We blame a man for *forgetfulness*, but do not speak of him as guilty of *oblivion*. Forgotten actions pass into *oblivion*, but not into *forgetfulness*.

Truth and **Veracity**. *Truth* belongs to propositions; *veracity*, to persons. The *truth* of a statement is admitted when the *veracity* of its author is unquestioned. We should not speak of the *truth* of a historian, or the *veracity* of history; but the *truth* of history and the *veracity* of the historian.

(4) Distinguish between words which are *negative* and those which are *privative*. A word is *negative* when it denies the existence of a quality; *privative* when it simply implies its absence. Thus, *belief*, *disbelief* and *unbelief*, are, respectively, positive, negative and privative. *Belief* implies acceptance of a statement; *disbelief*, an absolute denial of its truth; *unbelief*, the mere absence of belief without denial.

Distrust and **Suspicion**. When one *distrusts* another, he imputes no good to him; when he *suspects* another, he imputes positive evil to him. *Distrust* is a want of faith in any one; *suspicion* is a belief that one is not trustworthy.

Disadvantage and **Injury**. A *disadvantage* is the absence of a good; an *injury* is a positive evil.

Hopeless and **Desperate**. A man is *hopeless* when he is without present hope; he is *desperate* when he is not only *hopeless* but also surrounded with evils which shut off all hope in the future.

(5) Avoid the use of *equivocal* words. An equivocal word is one which has more than one possible meaning in the place where it is used. Thus, "or" is used equivocally in this sentence: "The Greeks worshipped Zeus, *or* Jupiter." To those who are ignorant that Zeus and Jupiter are two names for one

divinity, this might seem to mean that the Greeks worshipped *either* Zeus *or* Jupiter.

There are few words in our language which have only one meaning Some have nearly a score of different senses. The meaning intended by the writer must be inferred from the connection. There is usually no difficulty in this when the word is used in the same sense throughout a sentence and in sentences near one another. Obscurity arises, however, if the same word has two different meanings in the same sentence.

SECTION II.

SENTENCES.

1. Definitions.

The following definitions should be fixed in the mind.

(1) A *Sentence* is an assemblage of words so combined as to express a thought.

A thought contains three elements: (1) the *object* about which we think; (2) the *class* or *quality* with which we compare the object; and (3) the *assertion*, either affirmative or negative, of a real or possible relation between these two elements. For example, I see an object lying on my table. I notice that there are certain qualities. Thus far there is no thought. If, now, I mentally decide that one of these qualities belongs to the object, I have a *thought*. The primary object may be some state of the mind as well as an external thing.

The expression of the thought is a sentence. I name the object *ink* and the quality *black*. If I put these together, thus, "Ink black," I have no sentence; just as when I merely noticed the object and the quality I had no thought. If I assert a relation between *ink* and the color *black* by using the word *is*, I have the sentence, "Ink is black." If I have in mind the color *green*, and assert that there is the relation of disagreement between the object and the quality, as, "Ink is not green," this also is a sentence

These three elements of a thought and of a sentence correspond as follows:

1. The thing thought about = the **Subject**;
2. The quality or class compared with it = the **Predicate**;
3. The connection between them = the **Copula**.

This is the logical analysis of a sentence. The common grammatical analysis divides the sentence into (1) the Subject, or thing spoken about; and (2) the Predicate, or what is said of the subject.

(2) A *Simple Sentence* expresses a single thought. It consists of one subject and one predicate connected by a copula; as, "Man is mortal."

(3) A *Compound Sentence* consists of two or more simple sentences of equal importance, whose parts are either expressed or understood; as, "The earth is full of beauty and the sky is full of grandeur." Or, "The sky and the earth are full of beauty and grandeur." Or, "The sky and the earth are full of beauty." Or, "The sky is full of beauty and grandeur."

(4) A *Complex Sentence* consists of two or more simple sentences so combined that one depends upon another to complete its meaning; as, "When spring comes, the flowers will bloom." Here the words "when spring comes," are dependent on the rest of the sentence for the completion of their meaning.

(5) A *Clause* is a separate part of a complex sentence, as the words "when spring comes," in the last example.

(6) A *Phrase* consists of two or more words not including a finite verb, and does not express a thought; as, "By constant effort; to speak truly; desirous of."

(7) An *Expression* is here used, for convenience, as equivalent to a word, a phrase or a clause.

2. Division of this Subject.

Having considered the choice and use of words, we should now study the best modes of combining them.

There are several degrees of excellence in the structure of sentences, as indicated by the following qualities: (1) a sentence should conform to the principles of grammatical *Concord;* (2) it should be so arranged as to have perfect *Clearness;* (3) it should be so framed as to have *Unity;* (4) it should possess *Energy;* and, (5) when possible, it should have a pleasing effect upon the ear by its *Harmony.* We shall treat of each of these qualities in order.

Concord belongs to Grammar rather than to Rhetoric, but the insufficient knowledge of grammatical principles often brought to the study of Rhetoric, is a practical reason for offering a few hints on the subject here. A brief review of some of the most important rules of Syntax in connection with their application in writing, will not be irksome to good grammarians, while it will prove of incalculable advantage to those who have not mastered these rules.

I. CONCORD.

1. Rules for Simple Sentences.

The following rules are framed, to guard against some of the most common violations of concord.

(1) Attend to the *agreement* of the *verb* and its *subject.* The agreement of a verb and its subject is often destroyed by confusing (1) collective and common nouns; (2) foreign and English nouns; (3) compound and simple subjects; (4) real and apparent subjects. The following illustrations explain these distinctions.

(1) A Collective Noun denotes a number of individuals taken

together in a class; as, *army, regiment.* When the individuals are made especially prominent, a plural verb is used; as, "The class *are* all noted for study." When the idea of the class as a unit is most prominent, without reference to the individuals, a singular verb should be used; as, "The army *was* defeated." Both numbers of the verb may be correctly used in the same sentence; as, "The faculty, who *are* impartial judges, *has* decided the question."

(2) Many nouns of foreign origin retain their foreign plural. In this case the plural verb should be used with the foreign plural, even when the form seems to require a singular verb; as, "The *criteria* of usefulness *are* these;" not, "*is* these."

The following partial list of such words is worthy of careful attention.

LATIN.

Addendum, addenda.	Hippopotamus, hippopotami.*
Alumna, alumnæ. (Fem.)	Ignis fatuus, ignes fatui.
Alumnus, alumni. (Masc.)	Lamina, laminæ.
Apex, apices.	Larva, larvæ.
Appendix, appendices.*	Magus, magi.
Aquarium, aquaria.	Maximum, maxima.
Axis, axes.	Memorandum, memoranda
Basis, bases.	Minimum, minima.
Calculus, calculi.	Momentum, momenta.
Calyx, calyces.*	Nebula, nebulæ.
Centumvir, centumviri	Nucleus, nuclei.
Cloaca, cloacæ.	Oasis, oases.
Crisis, crises.	Ovum, ova.
Cumulus, cumuli.	Papilla, papillæ.
Curriculum, curricula.	Polypus, polypi.*
Datum, data.	Radius, radii.*
Decemvir, decemviri.	Rhombus, rhombi.*
Desideratum, desiderata	Rostrum, rostra.
Dictum, dicta.	Sarcophagus, sarcophagi.
Effluvium, effluvia.	Scholium, scholia.*
Emporium, emporia.	Sensorium, sensoria.*
Erratum, errata.	Spectrum, spectra.
Focus, foci.	Speculum, specula.
Foramen, foramina.	Stadium, stadia.
Formula, formulæ.*	Stamen, stamina.
Fulcrum, fulcra.*	Stimulus, stimuli.
Fungus, fungi.*	Stratum, strata.
Genus, genera,	Terminus, termini.
Gymnasium, gymnasia.	Vertebra, vertebræ.
Herbarium, herbaria.*	

Words marked thus * have a regular plural also.

GREEK.

Analysis, analyses.	Hypothesis, hypotheses.
Antithesis, antitheses.	Metamorphosis, metamorphoses.
Aphelion, aphelia.	Parenthesis, parentheses.
Automaton, automata.	Phasis, phases.
Cantharis, cantharides.	Phenomenon, phenomena.
Chrysalis, chrysalides.	Stoma, stomata.
Criterion, criteria.*	Synthesis, syntheses.
Diæresis, diæreses.	Thesis, theses.
Helix, helices.	

FRENCH.

Aid-de-camp, aids-de-camp.	Monsieur, messieurs.
Beau, beaux.	Morceau, morceaux.
Billet-doux, billets-doux.	Plateau, plateaux.
Flambeau, flambeaux.	Rouleau, rouleaux.
Gen-d'arme, gen-d'armes.*	Savant, savans.
Jet d'eau, jets d'eau.	Tableau, tableaux.
Madame, mesdames.*	

ITALIAN.

Banditto, banditti.	Scudo, scudi.
Cicerone, ciceroni.	Soprana, soprane.
Conversazione, conversazioni.	Soprano, soprani.
Improvisatore, improvisatori.	Virtuoso, virtuosi.
Libretto, libretti.	

The following have two plurals with different significations, which may be found in a dictionary.

Brother, brethren, brothers.	Pea, peas, pease.
Die, dice, dies.	Penny, pennies, pence.
Genius, genii, geniuses.	Phalanx, phalanges, phalanxes.
Index, indices, indexes.	Stamen, stamens, stamina.
Medium, media, mediums.	Vortex, vortices, vortexes.

(3) When a sentence with one verb has two or more subjects, these taken together are called the Compound Subject, as in this sentence: "The *rose* and the *lily are* beautiful flowers." When the words denote *different things*, and are connected by *and*, as in the example, the verb should be plural. When the words denote the *same thing*, or are connected by *or*, the verb should be singular; as, "The Secretary and Treasurer *is* a trustworthy man." "The lily *or* the rose is a beautiful object." But, "The Secretary and *the* Treasurer [two different persons, as shown by the repetition of the article 'the'] *are* trustworthy men."

(4) When the same verb has more than one subject of different persons or numbers, it agrees with the most *prominent* in thought; as, "He, and not you, *is* wrong." Here the real subject is "he," "you" being the subject of a verb understood in the elliptical sentence thrown between the real subject and its verb. When there is no special prominence, the verb agrees with its *nearest* subject; as, "Whether he or *I am* prepared."

(2) Distinguish between the *past tense* and *past participle* of strong verbs. No mistake is more common than the confusion of these parts of the verb, so frequently the same, and yet in many instances different. Thus, we often hear, "He would have *went*," for "He would have *gone*." "He had *broke*," for "He had *broken*."

Very close attention should be given to the so-called strong or irregular verbs of our language. Lists are printed in most grammars, and the principal parts are given under the form for the present tense in the dictionaries. It would be well for the teacher to require the principal parts of the most irregular of these verbs, as an exercise.

(3) Distinguish between *transitive* and *intransitive* verbs. The verbs *lie* and *lay*, *sit* and *set*, *rise* and *raise* are often confounded. We *lie* down, *sit* on a chair, and *rise* from our seat. We *lay* down the book, *set* a chair aside, and *raise* the window.

An Intransitive verb takes no object, as in the examples above. A Transitive verb takes an object. The three verbs mentioned above are so frequently misused, that their principal parts should be committed to memory. They are:

Intransitive.	Transitive.
Lie, lay, lain.	Lay, laid, laid.
Rise, rose, risen.	Raise, raised, raised.
Sit, sat, sat.	Set, set, set.

(4) Distinguish between the use of *Shall* and *Will*. *Shall* is used, in direct statement, with the first person, to express a simple future action; as, "I *shall* go to town;" with the second and third persons, to express a determination; as, "You *shall* go to town." "He *shall* go to town." *Will* is used, in direct statement, with the first person, to express determination; as, "I *will* go to town;" with the second and third, to express simple future action; as, "You *will* go to town." "He *will* go to town." *Should* and *would* are used in a similar manner.

This distinction is commonly disregarded in the Southern and Western States, but is insisted upon by all who aim to use the best English. The consequences of confounding the two words are amusingly illustrated by the story of the Frenchman, who, having fallen into the water, cried out in terror, "I *will* drown, and nobody *shall* help me."

The origin of these words is as follows: *Shall* (from the Anglo-Saxon *sculan*, to be obliged) implies an obligation, and means, radically, ought. *Will* (from the Anglo-Saxon *willan*, to determine) implies a determination. "I shall" is, therefore, equivalent to "I ought, and so must;" "I will," to "I purpose;" "You shall," to "You ought, and so must;" "You will," to "You purpose," etc.

(5) Distinguish between the *declarative* and the *contingent* use of the verb. Statements which are intended to express belief, even though conditional, should be made in the declarative form; as, "If this man *is* innocent, [and I mean to imply that he is] he ought to be liberated." Statements which are intended to express doubt, ought to be made in the contingent form; as, "If this man *be* innocent, [and I do not mean to imply that he is or is not] he ought to be liberated."

The words "declarative" and "contingent" are here used to express what many grammarians would convey by the words "indicative" and "subjunctive." The distinction noted is, unfortunately, less regarded than formerly.

(6) Distinguish between the *nominative* and the *objective* case. The pronouns are the only words which retain the ancient distinctive case-ending for the objective. Special care is necessary to use the objective form (1) as the object of a verb, and (2) after prepositions; as, "The man *whom* you sent; let you and *me;* they said to *him* and *me.*" Not, "The man *who* you sent; let you and *I;* they said to *he* and *I.*"

(7) Distinguish between the use of *who, which* and *that. Who* refers only to persons; *which,* only to things; *that,* to either persons or things. Owing to the common character of *that,* it is to be preferred to *who* or *which* in the following cases: (1) To avoid ambiguity; as, "The windows *which* I saw, had shutters *that* opened on the inside." (2) When both persons and things are included in the antecedent; as, "The ladies and music *that* enlivened the scene." (3) When the relative is very closely connected with its antecedent by ellipsis; as, "The first time *that* [in which] I met him." (4) When a clause is restrictive; as, "The plans of life *that* men form in hope often fail." Here, if *which* were used, the sense would be different, the clause being no longer restrictive; as, "The plans of life *which* men form in hope often fail."

(8) Distinguish between the *comparative* and the *superlative* degree of adjectives. The common errors are: (1) Using the double comparative and superlative; as, "These are much *more* preferable." "The

most universal motive to business is gain." (2) Using the superlative when only two are compared ; as, "His is the *easiest* manner of the two." (3) Comparing objects which belong to wholly dissimilar classes ; as, "There is no easier *life* than a *preacher*." (4) Including objects in a class to which they do not belong ; as, "The fairest of her daughters, Eve." (5) Excluding an object from a class to which it does belong ; as, "Cæsar was braver than any ancient warrior."

Attention should be given to the fact that some adjectives are superlative in sense, and do not admit of comparison ; as, ultimate, supreme, extreme. Others, as superior, posterior, prior, are properly comparative. Still we have "more perfect" and even "most perfect" in good writers. Such anomalous forms are to be explained as indicating the highest approximation to that which is absolutely unattainable. A "most perfect form" means the nearest possible approach to perfection. Such expressions should not be encouraged.

The tendency of the best writers in comparing adjectives is to form the comparative and superlative of monosyllables by adding *-er* and *-est* to the positive ; as, *wise, wiser, wisest.* Polysyllables are generally compared by using *more* and *most ;* as, *eloquent, more eloquent, most eloquent.*

(9) Distinguish between *adjectives* and *adverbs.* These are often confounded (1) by using an adjective for an adverb ; as, "He behaved himself *conformable* to that blessed example ;" (2) by using an adverb for an adjective ; as, "She looks *beautifully.*"

The distinction between the instances requiring an adjective and those requiring an adverb, is not clearly drawn by grammarians. Remember that when the intention is to qualify the verb, an adverb should be used ; when to qualify the noun, an adjective. Thus, the word *feel* is used in both an active and a neuter sense ; as, "I *feel* [i. e. exercise my power of feeling]

powerfully;" or, "I *feel* [i. e. am conscious of being] *powerful.*" When the neuter verb indicates a *degree*, the adverb is properly used; as, "*I suffer greatly.*"

2. Rules for Compound and Complex Sentences

The following rules are intended to guard against the most common errors in the construction of compound and complex sentences.

(1) The parts of compound sentences should *correspond.* This rule is violated (1) by blending archaic and modern forms; (2) by using different parts of speech in similar situations; (3) by using incongruous pronominal forms; and (4) by using auxiliaries which do not belong to all the tense-forms of a verb to which they have a common reference.

These errors may be illustrated as follows:

(1) Archaic forms of the verb ending in *-eth* and *-est* are frequently, but erroneously, used in the same sentence with modern forms; as, "The Moon *sendeth* [sends] to the Earth the light which the Sun *gives* to her."

(2) The corresponding parts of a sentence should be expressed by the same parts of speech. The following illustration is given by Abbott: "He had good reason *to believe* that the delay was not *an accident* [accidental] but *premeditated*, and *for supposing* [to suppose, or else, for believing, above] that the fort, though strong both *by art* and *naturally* [nature], would be forced by the *treachery of the* governor and the *indolent* [indolence of the] general to capitulate within a week."

(3) The same or corresponding pronouns should be used throughout a sentence. The following is wrong: "*Thou* art not the trustworthy person I hoped *you* were." Use either the old or the modern form throughout."

(4) In the following sentence the auxiliaries *had* and *would* cannot both be used with the common verb *send:* "He said

that he *had* or *would send* the money, but I forget which." The form *sent* must be supplied with *had;* as, "He said he *had sent* or *would send*," etc.

(2) Attend to the *sequence of tenses.* This requires (1) that references to time should be in harmony with each other and with the sense, and (2) that general or timeless statements should always be expressed in the present tense.

(1) Reference must be made to works on Grammar for specific rules on this point. The following are examples of a wrong use of tenses: "If these persons *had* [omit the auxiliary] intended to deceive, they would have taken care *to have avoided* [to avoid] what would expose them to the objection of their opponents." "Then they said unto him, what shall we do that we *might* [may] work the works of God." "I *have* [omit] studied Latin last year."

(2) The following are wrong: "Let us suppose a man convinced, notwithstanding the disorders of the world, that it *was* [is] under the direction of an infinitely perfect being." "He maintained that only the virtuous *were* [are] happy."

(3) Sentences should be properly *connected.* This is done (1) by using suitable adverbs and conjunctions; (2) by repeating a verb, a conjunction, or the subject of a sentence.

(1) The effect of leaving out the connecting words is exhibited in the following paragraph, taken from Abbott:

"Pitt was in the army for a few months in time of peace. His biographer [*accordingly*] insists on our confessing, that, if the young cornet had remained in the service, he would have been one of the ablest commanders that ever lived. [But] this is not all. Pitt, [*it seems,*] was not merely a great poet *in esse* and a great general *in posse*, but a finished example of moral excellence. . . . [*The truth is that*] there scarcely ever lived a person who had so little claim to this sort of praise as Pitt. He was [*undoubtedly*] a great man. [But] his was not a complete and well proportioned greatness. The public life of Hampden or of Somers resembles a regular

drama which can be criticised as a whole, and every scene of which is to be viewed in connection with the main action. The public life of Pitt, [*on the other hand,*] is," etc.

(2) It is often of great advantage to the reader or hearer if a verb, a conjunction, or the subject of a sentence is repeated, as in the following examples:

"Cardinal Richelieu hated Buckingham as sincerely as *did* the "Spaniard Olivares."

If "did" were omitted, the sentence would be ambiguous.

"We might say that the Cæsars did not persecute the Christians; *that* they only punished men who were charged, rightly or wrongly, with burning Rome, and committing the foulest abominations in secret assemblies; and *that* the refusal to throw frankincense on the altar of Jupiter was not the crime, but only evidence of the crime."

"At school and at college, the great vision of Rome broods over the mind with a power which is never suspended or disputed: her great men, her beautiful legends, her history, the height to which she rose, and the depth to which she fell,—*these* make up one-half of a student's ideal world."

II. CLEARNESS.

1. The Importance of Clearness.

The purpose of language is to convey thought from one mind to another. Language is the medium of communication. While the thought and the expression are often apparently one whole so compounded that the one could not exist without the other, it is still true that language is best adapted to its purpose when it is a transparent medium. It should reveal the whole thought as the writer or speaker would have it understood by the person addressed. As Quintilian says, the expression should be so clear that the hearer not only *may* but *must* understand.

The importance of clearness is forcibly illustrated by Dr. Campbell. He says: "If the medium through which we look at any object is perfectly transparent, our whole attention is

fixed on the object; we are scarcely sensible that there is a medium which intervenes, and we can hardly be said to perceive it. But if there is any flaw in the medium, if we see through it but dimly, if the object is imperfectly represented, or if we know it to be misrepresented, our attention is immediately taken off the object to the medium. We are then anxious to discover the cause, either of the dim and confused representation, or of the misrepresentation, of things which it exhibits, that so the defect in vision may be supplied by judgment. The case of language is precisely similar. A discourse, then, excels in perspicuity when the subject engrosses the attention of the hearer, and the language is so little minded by him, that he can scarcely be said to be conscious it is through this medium he sees into the speaker's thoughts."

2. Rules for Clearness.

The following are the principal rules for so arranging words in sentences as to secure clearness.

(1) Observe the *natural order* in the English sentence. The natural order is, in the simple sentence, (1) the Subject and its modifiers, (2) the Copula, (3) the Predicate and its modifiers. This order is often violated for poetical effect and for emphasis.

Arrangement is more important in English than in the synthetic or inflected languages, such as the Latin and the Greek. The subject and the object of an English sentence can generally be distinguished only by the position which they occupy. Thus, "William loves Charles," means that William is the one who *loves* and Charles the one who *is loved*. If the order be reversed; as, "Charles loves William;" the meaning is changed. In Latin this is not so. "*Gulielmus amat Carolum*," means, "William loves Charles," no matter what the order of the words. The sentence, "And thus the son the fervent sire addressed," is not clear. The order is sometimes changed for emphasis, but such inversions are emphatic chiefly because they are unusual; as, "A *noble son* was *Charles*."

(2) Place the *adverb* as near as possible to the word it qualifies, and so that it cannot be supposed to qualify any other word. This rule is violated in the following sentences: "Thales was *not only* famous ∧ for his knowledge of nature, but for his moral wisdom." "I told him to go slowly, but he ∧ left the room *quickly*, dropping the purse on the floor."

In the last example the ambiguity of reference may be removed for the reader by punctuation, and for the hearer by the voice. A careful writer, however, would not be willing to leave his meaning to the mercy of a careless compositor or reader. Punctuation and rhetorical pauses ought never to be relied upon to bring out the sense.

The word *only* is peculiarly liable to abuse. Abbott has shown how many different meanings may be taken from four words variously arranged. He says:

"In strictness perhaps the three following sentences:
(1) He *only* beat three,
(2) He beat *only* three,
(3) He beat three *only*,
ought to be explained thus:
(1) He did no more than beat, did not kill, three.
(2) He beat no more than three.
(3) He beat three and that was all he did. Here *only* modifies the whole sentence and depreciates the action."

The position of the adverb, when emphatic, is after the verb; as, "He walked *slowly* down the hill." When unemphatic, the adverb is placed before the verb; as, "He *slowly* walked down the hill." Never put an adverb between "to" and its verb; as, "He preferred to *not* sing."

(3) Place *adverbial clauses* and *adjuncts* as near as possible to the words they qualify. This rule is violated in this sentence: "The following lines were written by one, who, for more than ten years, had been confined in the penitentiary, *for his own diversion*."

This means that he was *confined* for his own diversion, but is intended to mean that the *lines were written* for his own diversion.

An adverbial clause is a clause used as an adverb, to modify a verb, adjective, or other adverbial expression. An adjunct is a noun governed by a preposition.

(4) Avoid the *squinting construction.* This is a construction in which an expression looks both ways, that is, may be taken with what precedes or with what follows; as, "The minister who ∧ grows less by his elevation, *like a little statue on a mighty pedestal,* will always have his jealousy strong about him." The words in italics may be taken with the preceding or the following words. They are intended to be taken with the preceding.

In the last example there is little probability of any one's taking the words in italics with the following, after re-reading the sentence. It is not safe, however, to trust one's meaning to the perseverance of a reader. The fault in the example is obscurity rather than ambiguity, the most common result of a squinting construction.

(5) Avoid the ambiguous use of *pronouns.* The pronoun is by nature a kind of universal noun, and may refer to anything of the same gender, number and person. Ambiguity may be avoided in four ways; viz: (1) by altering the gender, or (2) the number, or (3) the person, when the antecedent would otherwise be uncertain, and (4) by repeating the antecedent.

(1) "I heard this from the driver, *who* heard it from the post man, *who* was at the gate," is objectionable because *who* refers to two different persons. This may be avoided by using *that,* which is of common gender, instead of *who,* as the second rela-

tive, as, "I heard this from the driver, who heard it from the postman *that* was at the gate." The meaning is here slightly affected, *who* being relative and *that* both relative and restrictive.

(2) The following may be improved by changing the number of one of the words: "*They* were persons of high *hopes*, before *they* [that is, hopes] were clouded over by misfortune." Say rather, "They were full of *hope* until *it* was clouded over by misfortune."

(3) Ambiguity is sometimes avoided by reporting a speech in the second person. Instead of "He told his father that *he* [his father] was perfectly safe," write, "He said to his father, '*You* are perfectly safe.'"

(4) Sometimes the only escape from ambiguity is to express the antecedent in full; as, "He said that he had conversed with Mr. Brown and *his* proposition was impracticable." Here *Mr. Brown's* should be substituted for *his*.

The amusing effect of disregarding the reference of pronouns is well illustrated by Burton, in the following story of Billy Williams, a comic actor, who thus narrates his experience in riding a horse owned by Hamblin, the manager.

"So down I goes to the stable with Tom Flynn, and told the man to put the saddle on him."

"On Tom Flynn?"

"No, on the horse. So, after talking with Tom Flynn awhile, I mounted him."

"What! mounted Tom Flynn?"

"No! the horse; and then I shook hands with him and rode off."

"Shook hands with the horse, Billy?"

"No with Tom Flynn; and then I rode off up the Bowery, and who should I meet in front of the Bowery Theatre but Tom Hamblin; so I got off and told the boy to hold him by the head."

"What? hold Hamblin by the head?"

"No, the horse; and then we went and had a drink together."

"What! you and the horse?"

"No, me and Hamblin; and after that I mounted him again, and went out of town."

"What! mounted Hamblin again?"

"No, the horse; and when I got to Burnham, who should be there but Tom Flynn,—he'd taken another horse and rode out ahead of me; so I told the hostler to tie him up."

"Tie Tom Flynn up?"

"No, the horse ; and we had a drink there."
"What! you and the horse?"
"No, me and Tom Flynn!"
Finding his auditors by this time in a *horse* laugh, Billy wound up with—
"Now, look here,—every time I say horse, you say Hamblin, and every time I say Hamblin, you say horse. I'll be hanged if I tell you any more about it."—Quoted by Hart.

III. UNITY.

1. Meaning of Unity.

By unity is meant such expression of thought by means of each sentence as to produce *one* impression. A building may be so designed as to give evidence that it is the product of one architect who has carefully planned and adjusted all its parts. Such a structure possesses unity. Another edifice may show from its variety of materials and lack of proportion that its parts were built at different times and by different persons. Such a building does not possess unity of design.

A sentence, in like manner, may consist of parts so combined as to produce the impression of oneness, or it may be so loosely thrown together as to produce only a confused and indefinite idea in the mind. A sentence, like a palace, may be vast without sacrificing unity ; or, like a cottage, it may have but few and insignificant parts without possessing it. The test of unity is the *connection* between the parts. If that is close, the sentence has unity ; if it is remote, the sentence wants unity.

On the importance of unity Blair remarks : "This is a capital property. In every composition, of whatever kind, some degree of unity is required, in order to render it beautiful. There must be always some connecting principle among the parts

Some one object must reign and be predominant. This, as I shall hereafter show, holds in history, in epic and dramatic poetry, and in all orations. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies one proposition to be expressed. It may consist of parts, indeed; but these parts must be so closely bound together as to make the impression on the mind, of one object, not of many."

2. Rules for Unity.

The following are the principal rules for unity:

(1) Avoid changing the *subject* so as to confuse the thought. It is not meant, as some writers on Rhetoric seem to teach, that a sentence should have only *one* subject. Every complex sentence must, from its nature, have more than one subject. This rule is intended to guard against the undue addition of accessory propositions. The following violates the rule: "When *we* were about to go, *they* put into my hands a bundle of books, and when *I* undid them, *they* proved to be exactly what *I* wanted." Say rather, "On our departure, a bundle of books was put into my hands. When opened, they proved to be exactly what I wanted."

In the last example, as remodelled, there are two sentences to express what the uncorrected sentence expresses. This kind of division is generally the most certain remedy for sentences which violate unity. It is not necessary, however, that this rule should be pressed so far as to require a reconstruction of the last sentence in the corrected example. That sentence contains two subjects, but the second is so subordinated in the expression "exactly what I wanted" as not to violate unity.

(2) Avoid crowding together things *unconnected*. This rule is violated in the following sentence: "So-

crates and Plato were wise and they both lived to be old men; the former being killed by the Athenians and the latter dying a natural death." Here is material for two sentences.

(3) Avoid inserting *relative clauses* into clauses which are themselves relative. This rule, and also the previous, is violated in the following sentence: "The march was through an uncultivated country, *whose* savage inhabitants fared hardly, having no other riches than a breed of lean sheep, *whose* flesh was rank and unsavory, by reason of their continual feeding upon sea-fish." Here the second relative clause is inserted into the first. The remedy is to divide the sentence into two. Thus: "The march of the Greeks was through an uncultivated country. Its savage inhabitants fared hardly, having," etc.

When the relative clauses are co-ordinate, having reference to a common antecedent, unity is not necessarily violated; as, "He was a soldier *who* disregarded every hardship, *who* courted danger, and *who* faced it boldly and even joyfully, when found."

(4) Avoid the addition of *supplementary clauses* to a complete sentence. The rule is violated in *loose* sentences, and the remedy is either to divide them into separate sentences or to make them *periodic*. In the sentence, "With these writings [of Cicero] young divines are more conversant than with those of Demosthenes, who, by many degrees, excelled the *other;* at least, as an orator,"—the mind naturally rests at the word *other*, as the conclusion of the sentence, and, contrary to expectation, is obliged to carry back the added clause to reconstruct the previous thought. The sentence would be improved by the following change:

"With these writings young divines are more conversant than with those of Demosthenes, who, by many degrees, as an orator at least, excelled the other."

A loose sentence is one in which the end seems to be reached before the sentence is completed. A periodic sentence is one in which the thought is suspended until the close. Suspense is caused (1) by placing the "if-clause" first, and not last, in a conditional sentence; as, "*If thou didst ever thy dear father love*, revenge his foul and most unnatural murder;" (2) by placing participles before the words which they qualify; as, "*Deserted* by his friends, he was forced to have recourse to those who had been his enemies;" (3) by using suspensive conjunctions; as, "*Either* you must take this extremely perilous course, in which success is uncertain, and failure disgraceful, as well as ruinous, or else the liberty of your country is endangered." If *either* be omitted, the meaning is liable to be misunderstood, until the reader has gone half through the sentence. Periodic sentences ought not to be very long. If they are, the beginning is lost before the end is reached.

(5) Avoid forcing *abstract* and *concrete ideas* into the same grammatical government; as, "On every side they rose in multitudes, armed with rustic *weapons* and with irresistible *fury*."

When the design is to raise a laugh by the ridiculous combination of dissimilar things, abstract and concrete ideas may be thus blended; as, "He took his *hat* and *leave*." "He was delivered from *dread* and his wife's *voice*." "A *buckwheat cake* was in her mouth, a *tear* was in her eye." Although the last example combines two concrete ideas, they are so dissimilar as to violate unity. In this consists its comical quality.

(6) Avoid unnecessary *parentheses*. A parenthesis is an inserted expression which has no grammatical connection with the remainder of the sentence. Hence

it is liable to withdraw the attention from the main thought; as, "When this Parliament sat down (for it deserves our particular observation that both Houses were full of zeal for the present Government, and of resentment against the late usurpations), there wa but one party in Parliament, and no other party could raise its head in the nation."

Parentheses were formerly much more frequently employed than they are at present. Their excessive use indicates a deficiency of art in writing. It is generally possible, by recasting and arranging our thoughts, to avoid parentheses altogether They are, however, occasionally unavoidable. Long parentheses mar the beauty and destroy the unity of a sentence.

IV. ENERGY.

1. Meaning of Energy.

A sentence may be constructed in accordance with the rules for concord, clearness and unity, and still produce but little effect. Something is wanting to fix the attention and sustain the interest. This important quality is variously called energy, vivacity, strength or animation. Energy (the Greek *ἐνέργεια, enérgeia,* from *ἐν, en,* in, and *ἔργον, ergon,* work) is the most exact expression for the quality, because the word suggests a force in the verbal form apart from the character of the thought. Style is greatly affected by the strength or feebleness of the thought, but even common-place thoughts may be expressed in energetic language. The quality of the thought belongs to invention. The term "energy of expression" has reference solely to the fitness of the words to convey the ideas with force.

2. Rules for Energy.

Many of the previous rules indirectly contribute to energy, since clearness and unity are essential to this quality of style. The following rules are more directly adapted to secure energy.

(1) Avoid all *unnecessary words.* Whatever adds nothing to the meaning simply clogs the expression. Unnecessary words appear in three ways: (1) when they repeat the thought, they are called Tautological; (2) when they are added without being necessary to the sense, they are called Redundant; (3) when they are combined in a diffuse way which may be simplified, they form a Circumlocution.

(1) The effort to be clear often leads one into **Tautology**, as in the following example: "This is so clear a proposition, that I rest the *whole* argument *entirely* upon it." In such cases one or the other of the words used tautologically should be stricken out.

(2) **Redundancy** is most likely to show itself in the use of *adjectives.* These words are usually descriptive, and hence serve to enrich the style, but when used in excess they overburden the sentence and show a pedantic taste or a strain after effect. Superlatives are especially liable to disfigure the sentences of unpractised writers. It is a good rule to strike out such words as "very," "inexpressible," "unprecedented," "stupendous," etc., whenever they are not strictly required. The following are instances of Redundancy: "The *universal* opinion of *all* men." "They returned *back again* to the *same* place *from* whence they came *forth.*" "His *very* excellent discourse was *most* intolerable and *extremely* inconsiderate in the eyes of enemies." "The *boundless* plains in the heart of the empire furnished *inexhaustible* supplies of corn, that would have almost sufficed for twice the population." Note the inconsistency of *inexhaustible* with what follows.

(3) **Circumlocution** requires the re-casting of the whole expression. Thus:

"Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through the whole period of his existence with unvaried liberality; and perhaps his character may receive some illustration, if a comparison be instituted between him and the man whose pupil he was."

This sentence is thus condensed by Bain:

"Pope professed himself the pupil of Dryden, whom he lost no opportunity of praising; and his character may be illustrated by a comparison with his master."

(2) Use *connective words* with care. This rule is necessarily indefinite, as no specific rules can be framed to guard against every possible fault. An attentive study of the appended illustrations will show how important is the judicious management of connectives.

When we are making a deliberate enumeration of particulars which are designed to occupy the mind and impress it forcibly, the conjunction may be repeated; as, "I am persuaded that neither death, *nor* life, *nor* angels, *nor* principalities, *nor* powers, *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* any other creature, shall be able to separate us from the love of God." This repetition is called **Polysyndeton.**

When, on the other hand, we wish to convey the idea of rapid movement and to stimulate the mind by a vivid description or narration, the conjunction may be omitted; as,—

"One effort, one, to break the circling host;
They *form*, *unite*, *charge* *waver*,—all is lost."

This omission is called **Asyndeton.**

When a word is governed by two different prepositions, the effect is awkward and feeble; as, "Socrates was invited *to*, and Euripides entertained *at*, his court." This is called the **Splitting of Particles.**

And is sometimes used redundantly before the relative *which*; as, "I gave him a beautiful picture, *and which* I admired in the bookstore." *And* may properly precede *which* when it

connects two relative clauses; as "It was a day *which* all enjoyed, *and which* all will remember with pleasure."

(3) Give *important words* in the sentence an *emphatic position*. This rule does not require any violation of rule first for Clearness. It is designed to guard against the error of losing the principal thought in the sentence by giving too great prominence to details.

Compare this sentence with the next: "It is characteristic of a wise and virtuous man, that, at all times, his own private interest should be sacrificed to the public interest of his own particular society." "The wise and virtuous man is at all times willing that his own private interest should be sacrificed to the public interest of his own particular society." In both these sentences something is affirmed of a "wise and virtuous man." In the former this natural subject of the sentence is made a mere adjunct of the word "characteristic." In the latter it is placed prominently before the mind as the subject of thought and the statement about it is made with directness.

(4) Do not close a sentence with an *insignificant* word. Adverbs and prepositions ought not to be placed at the close of a period, for they are merely qualifiers and connectives, and should not take the place of more significant words; as, "It is absurd to judge either Spenser or Ariosto by precepts which they did not attend *to*." This would be improved thus: "It is absurd to judge either Spenser or Ariosto by precepts *to which* they did not attend."

It is not a violation of this rule, however, to use adverbs at the end of a sentence, when by their emphatic position they express an antithesis of thought; as, "In their distress my friends shall hear of me *always*; in their prosperity *never*."

In arranging the clauses of a sentence the longest ought to come last.

(5) Use *figurative language*. Wherein figures of speech add energy to language, will be explained in another place. It is important to note the fact that appropriate figures are conducive to strength. Of these Metaphor, Antithesis and Climax are particularly effective; as, "The ship *leaps* on." "The *wicked flee* when no man pursueth; but the *righteous* are *bold* as a lion." "It is an outrage to bind a Roman citizen; to *scourge* him is an atrocious crime; to PUT HIM TO DEATH is almost parricide; but to CRUCIFY him—what shall I call it?"

Care should be used to avoid an excess of antitheses. On this point Blair gives the following caution: "The frequen use of antithesis, especially where the opposition of the word is nice and quaint, is apt to render style disagreeable. . . . . maxim, or moral saying, properly enough receives this form both because it is supposed to be the fruit of meditation, an because it is designed to be engraven on the memory, whic recalls it more easily by the help of such contrasted expression But where a string of such sentences succeed each other where this becomes an author's favorite and prevailing manne of expressing himself, his style is faulty. . . . . Such a styl appears too studied and labored; it gives us the impression o an author attending more to his manner of saying things, than to the things themselves which he says."

Rule of Energy. Use figurative language

V. HARMONY.

1. The Value of Harmony.

A sentence may be grammatical, and observe the rules for clearness, unity and energy, without pleasing the ear by its smoothness of sound or displaying any adaptation of sound to the sense. Most sentences

are constructed without any thought of how they will sound. Only in poetry and elaborate oratory does a writer study to embody in his language a soul of secret harmony. Frequently unpleasant words and combinations of words cannot be avoided without obscuring or modifying the meaning. No doubt some consideration should be given to this element of style, but it should be the last and the least to engage our attention. In no case let sense be sacrificed to sound.

With regard to the capability of our language in harmony of style, the following remarks by Graham are judicious:

"English has been often accused of harshness, and it certainly cannot be ranked among the most harmonious languages of Europe. But, if not the most beautiful in this respect, neither can it be said, on the other hand, that it is the most disagreeable; for, though inferior in harmony to Italian and Spanish, it ranks higher than Dutch, or any of the Scandinavian or Sclavonic languages. Since, however, even in the most melodious languages, some writers are known to be far more studious of elegance and beauty than others, it follows that this difference will also appear in authors who write in the most rugged dialect. Whatever, then, may be said of the want of softness in the English language, it is plain, as some of our writers surpass others in harmony, that this is a quality to be cultivated; and there is no good reason why any one gifted with a delicate ear may not, under the guidance of a judicious teacher, attain to the power of writing in an easy and flowing style."

2. Rules for Harmony.

Without entering into the philosophy of harmony, which is explained in the "Science of Rhetoric," we shall limit the discussion of this subject to the statement of a few practical rules.

(1) Select only *melodious words*. These are (1) words ending in soft consonants or open vowels; as,

beauty, alive, dread; (2) words containing liquids; as, *roaming, lonely, noontide;* (3) polysyllables with the accent near the end; as, *temporálity, harmónious, sonórous;* (4) words in which vowels and consonants are blended.

The following table of the English alphabet will be of aid in pointing out the effect of different letters upon the ear.

	Labials.	Gutturals.	Linguals.	Dentals.	Sibilants.
Consonants Soft..	b	g	d	v	z
Consonants Hard.	p	ck	t	f	s
Vowels	a	e	i	o	u w y
Liquids, or semivowels	l	m	n	r	
Aspirates	h	qu			
Double letters	h	x—ks or qs	j—dg		

The soft consonants are pleasing to the ear, while the hard consonants are more harsh. Compare *slab* and *slap*, *played* and *plot*, *stave* and *staff*. The liquids are especially melodious. The aspirates and double letters are more rough.

Combinations of letters of one kind are very inharmonious; as, *strengthenedst, farriering*. Derivatives from long compounds are generally disagreeable; as, *wrongheadedness, unsuccessfulness*. Words with a succession of unaccented syllables and long words having the accent near the beginning, are difficult to pronounce, and, accordingly, unpleasant to the ear; as, *derógatorily, péremptorily*.

(2) Avoid all *disagreeable combinations* of words. These are caused by (1) a repetition of the same sound; as, "I confess with *humility* the *sterility*

of my poetic *ability*, and the *debility* of my *rationality;*" (2) a hiatus produced by two similar sounds in succession; as, "*Idea and destiny;*" (3) a cumulation of consonants; as, "*Strengthenedst thou him in his struggles?*"

(3) Arrange the words so that the distribution of accent will impart *rhythm* to the movement of the sentences. This is especially important in compositions designed for oral delivery. The art of rhythmical writing is one of the most rare, but one of the most enviable of literary attainments. As in the composition of music and poetry, much depends upon the natural ear.

"In the usual forms of familiar prose writing," says Russell, "little regard is paid to the placing of words, as respects the effect of accent. Words in plain, unpretending composition, follow each other, with but slight reference to the result in mere sound. Some writers, however, are distinguished by a style which is more or less measured and rhythmical to the ear. The stately and formal style of oratorical declamation, sometimes assumes this shape, as does also the language of sublime, pathetic, and beautiful description. Some writers, by high excellence of natural or of cultivated ear, succeed in imparting an exquisite but unobtrusive melody to their sentences, which forms one of the principal attractions of their style. We have instances of these various effects of the selection and arrangement of words, in the majestic and measured declamation of Chatham, or in the lofty and magnificent strains of Scripture. The cadences of Ossian exemplify, sometimes, the power and beauty of metrical arrangement, and, sometimes, the cloying effect of its too frequent and uniform recurrence. Every cultivated ear is familiar with the chaste and pleasing turn of the sentences of Addison, the easy flow of Goldsmith's, the ambitious swell of those of Johnson, the broken and capricious phrases of Sterne, the noble harmony of Burke, the abruptness of Swift, and the graceful smoothness of Irving."

(4) Attend to the *cadence* of sentences. By cadence is meant the falling of the voice before coming to a full stop. The most musical cadences are made of words of four syllables, accented on the first and third; as, *círcumstántial, óbservátion.* Words of three syllables, accented on the second, as *demónstrate, propórtion, refléction,* make a very agreeable cadence. Monosyllables or a series of unaccented syllables make a disagreeable cadence. Accordingly a sentence should not close with any small word, but with the longest words and most sonorous members.

It is impossible that every sentence should close with any particular kind of word, and it is absurd to insist on sacrificing a perfectly appropriate word, when its only fault is inharmoniousness, for a less expressive but more musical cadence. The rule is intended simply to call attention to the resources of harmony.

(5) When possible, suit the *sound* to the *sense.* Words which resemble the sounds which they describe are called *onomatopoetic.* Numerous words in our language, such as *hiss, whiz, clash, crash, roar,* and *patter,* readily suggest their meaning by their sound. Such words are very significant. Although the associations which they recall are often fanciful, they serve an important purpose in descriptive and narrative style.

Some assert that every articulate sound is naturally significant. They maintain that "the vowel constitutes the life and soul of a word, the consonant its body and form" For example, *a*, as in *father*, is the natural expression of passion, pain, or grief; *u* is the lowest vowel, and expresses low and obscure sounds; *i* is the highest vowel, and, accordingly, expresses what is clear, shrill, bright, or small; *h* indicates an aspiration after something; *w*, from its extreme weakness, expresses weakness, gentleness, etc; *l* expresses what is soft or soothing; *r* denotes

rattling sounds and distorted motion; the *gutterals* represent hollowness and holding; the *linguals*, pointing or demonstrating: the *labials*, extension and aversion, etc. However near the truth these statements may be, it is certain that these so-called "natural significations" are of small value in expressing thought harmoniously. In the "Science of Rhetoric" examples are given to show that language can represent (1) other sounds; (2) time and motion; (3) size; (4) ease and difficulty; (5) the agreeable and the disagreeable; and (6) climax in sense.

SECTION III.

PARAGRAPHS.

1. The Importance of Paragraphs.

A PARAGRAPH is a group of sentences that are closely related in thought. The great importance of paragraphs is evident from the definition. They serve to give distinctness to the sequence of thoughts. Probably the usual neglect of paragraphing is owing to an imaginary difficulty in the art. A few simple rules will serve to make the subject plain.

Nearly all the works on composition almost ignore the division of discourse into paragraphs, and, as a consequence, many otherwise good writers either make no paragraphs or place every important sentence by itself.

2. Rules for Paragraphs.

(1) Make an *analysis* before writing. This may be either written or mental, according to the character and extent of the composition.

This direction is of very great importance, and after a few trials its great advantage will be evident. In a short time the *habit* of making a mental analysis will be formed, and every composition will gain in clearness, because of the methodical arrangement of the thoughts.

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to flow smoothly, bearing the reader along without doubts or interruptions. Sentences are connected by the co-ordinate conjunctions, and the expression of continuous thought, accordingly, requires skill in their management.

The importance of using proper connectives is illustrated under the third rule for Compound and Complex Sentences. A few additional observations may be of value in this connection.

Subordinate conjunctions connect clauses; co-ordinate conjunctions connect sentences. The co-ordinate connectives are:

1. Cumulative; as, { *and, also, likewise, again, besides, further*, etc.
2. Adversative; as, { *but, then, still, yet, only, nevertheless, however*, etc.
3. Illative; as, { *therefore, wherefore, hence, consequently, accordingly.*

It is by the proper use of these connectives that isolated threads of thought are woven into a beautiful fabric. It requires as much judgment, however, to avoid the excessive use of conjunctions as to use them correctly. Here is a passage in which the sentences are all strung together by the unskillful use of *and*:

"*And* then those who are of an inferior condition, that they labor *and* be diligent in the work of an honest calling, for this is privately good *and* profitable unto men *and* their families; *and* to those who are above this necessity, *and* are in a better capacity to maintain good works properly so called, works of piety *and* charity *and* justice, that they be careful to promote *and* advance them, according to their power *and* opportunity, because these things are publicly good *and* beneficial to mankind."

3. Examples of Paragraphs.*

The most practical way of learning how to combine sentences in paragraphs, is to analyze a variety of different combinations by good writers. The following

* These examples with several others may be found in Angus ' Hand-book of the English Tongue."

examples illustrate some of the methods of constructing paragraphs.

(1) Sometimes an *expanded sentence* constitutes a paragraph. Jeremy Taylor furnishes the following example :

"*Prayer is an action and a state of intercourse and desire exactly opposite to this character of anger.* Prayer is an action of likeness to the Holy Ghost, the spirit of gentleness and love—like simplicity, an imitation of the holy Jesus whose spirit is meek, up to the greatness of the biggest example ; and a conformity to God, whose anger is always just, and marches slowly and is without transportation and often hindered, and never hasty, and full of mercy. Prayer is the peace of our spirit, the stillness of our thoughts, the evenness of recollection, the seat of meditation, the rest of our cares, and the calm of our tempest. Prayer is the issue of a quiet mind, of untroubled thoughts, it is the daughter of charity, and the sister of meekness. . . . . Anger is a perfect alienation of the mind from prayer, and therefore is contrary to that attention which presents our prayers in a right line to God."

(2) Sometimes a *general statement* is followed by a *specific* and that by an *individual instance.* The following from Addison is an example :

"[*General*] Music among those who were styled the chosen people was a religious art. [*Specific*] The songs of Zion, which we have reason to think were in high repute among the courts of eastern monarchs, were nothing else but psalms that adored or celebrated the Supreme Being. [*Individual*] The greatest conqueror in this holy nation, after the manner of the old Grecian lyrics, did not only compose the words of his divine odes, but generally set them to music himself ; after which, his works, though they were consecrated to the tabernacle, became the national entertainment, as well as the devotion of his people."

(3) Sometimes the hint of each successive sentence

is suggested by a *previous word*. This is the common style of Burke. It is liable to degenerate into tedious expansion. The following example from Burke illustrates this method:

"The other sort of men were the *politicians*. To them, who had little or not at all reflected on the subject, religion was in itself *no object of love or hatred*. They disbelieved it and *that was all*. Neutral with regard to that object, they took the order which in the present state of things might *best answer their purposes*. They soon found that they could not do without the *philosophers;* and the *philosophers* soon made them sensible that the destruction of religion was to supply them with means of conquest, first at home and then abroad."

(4) Sometimes the theme is stated and then *proved* or *illustrated*. The following example from Harris illustrates this mode of developing a paragraph:

"[*Theme*] When most disguised and repressed, the wisdom of the gospel has been modifying our philosophy and teaching a loftier system of its own. [*Illustrations and Proofs.*] A Howard, sounding and circumnavigating the ocean of human misery, is only an obedient agent of its philanthropy. A Clarkson and a Wilberforce have only given utterance to its tender and righteous appeals for the slave. A Raikes, a Bell, and a Lancaster have simply remembered its long neglected injunction, 'Suffer little children to come unto me.'"

(5) The theme is sometimes proved by showing the results of the *contrary*. The theme may be simply held in mind, or it may be stated, as in the following example:

"[*Theme*] I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. [*The contrary*] Whoever has a mean

opinion of the dignity of his nature, will act in no higher a rank than he has allotted himself in his own estimation [*Result of this contrary*] If he consider his being as circumscribed by the uncertain term of a few years, his designs will be contracted into the same narrow space he imagines is to bound his existence."

SECTION IV.

FIGURES.

1. Definition of Figures.

A FIGURE of speech is an expression in which one thing is said in the form of another related to it. Figures are usually divided into four classes: (1) expressions in which the *spelling* is changed, or Figures of Orthography; (2) expressions in which the *form of a word* is changed, or Figures of Etymology; (3) expressions in which the *construction* is changed, or Figures of Syntax; and (4) expressions in which the *mode of thought* is changed, or Figures of Rhetoric. Only the Figures of Rhetoric will be treated of here.*

The distinction between figurative and literal expression, although precisely stated in the definition of a figure, may be more plainly indicated by means of an example. If we say, "He fought *fearlessly*," referring to a soldier in battle, we express the thought *literally*, that is, with exact conformity to the fact. "Fear" is a real sentiment of the human mind, and when we say that the soldier fought *fear-less-ly*, we express the literal truth, that he fought in a *manner without fear*. If, now we are reminded of a *lion*, because a lion shows no fear, and say, "He fought *like* a *lion*," the expression is *figurative*; for we express the exact fact in a form "*related to it*." If we wish

* Definitions of all the figures will be found in the Glossary of Grammatical and Rhetorical Terms, at the end of the volume.

to express the thought with great vividness, we may drop the statement of a resemblance between the soldier and the lion, and say, "He was a *lion* in the fight."

2. The Origin of Figures.

The origin of figures has usually been referred to the poverty of language in its early stages of development. This is but a partial and unsatisfactory explanation. It is true that new objects and acts required new names, but why were old words used in new senses rather than new words formed? The answer is found in the nature of the human mind. All our notions and thoughts are connected by certain laws of association. Thus, ideas which are related by resemblance, contrast, or contiguity in time or space, are likely to recur to the mind together. Some of these associated ideas are more concrete and specific than others, and hence serve to express the abstract and general more clearly than literal statement. These two facts, the early poverty of expression and the natural preference for the concrete, especially in the imaginative periods of life,—explain the origin of figurative language.

That necessity alone does not fully explain the origin of figurative expression, is further evident from the fact that the best modern writers take pains to employ figurative rather than plain language. This would not be the case if figures did not in some way contribute to the effectiveness of expression. The manner in which they assist in imparting force to language, has been suggested above, and will be more distinctly stated in the following paragraph.

3. The Advantages of Figures.

Some writers speak of figures as "ornaments," and cherish the idea that their chief advantage is to embel-

lish style. While they often adorn and beautify, their real excellence is more substantial. The following are their principal uses.

(1) They *enrich* language. Every language is composed of a few hundred roots variously combined to express thousands of distinctions. The process by which language grows is that of figurative expression. All mental operations are expressed figuratively, that is, through material forms and processes related to them in some way.

Most of the words used to express mental action are "fossil metaphors," forms once known to be figurative, but now so familiar that their figurative character is forgotten. Etymology aids us in tracing out the history of these words. *Intellect*, for example, (from the Latin *inter*, between, and *legĕre*, to gather) is based upon the primary notion of picking out and comparing things; and so has come to designate the faculty of thought. We speak of *feeling* a *remark*, *weighing* an *argument*, *balancing considerations*, etc. The single root *spec*, which expresses the general notion of *sight*, has given rise to about 250 words, such as, species, special, especial, specimen, spice, spicy, specious, specialty, specific, specialization, specie, spectre, spectrum, spectacle, spectator, spectral, speculum, specular, speculation, suspect, aspect, circumspect, inspect, prospect, respect, retrospect, conspicuous, perspicuity, perspective, suspicion, suspicious, etc.

(2) Figures intensify the expression of *emotion*. They do this by associating the object of thought with those which from their visible, tangible, or naturally affecting character, stimulate the feelings. In this manner they dignify or degrade that with which they are associated. The writer surrounds his ideal with a halo of loveliness, or casts a shadow of contempt over the character that he detests.

The value of figures in elevating the emotions is illustrated by the following description by Campbell:

Eternal Hope! When yonder spheres sublime
Pealed their first notes to sound the march of Time,
Thy joyous youth began; but not to fade
When all the sister planets have decayed;
When wrapped in fire the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou undismayed, shall o'er the ruins smile,
And light thy torch at Nature's funeral pile."

The following by John Randolph illustates the effect of degrading figures:

"It is a shame, Mr. President, that the noble bull-dogs of the administration should be wasting their precious time in worrying the rats of the opposition.—Rats, did I say?—mice! mice!"

(3) Figures give *clearness* to abstract ideas. Suppose we wish to say, "When we indulge too freely in pleasure, we are sure to receive injury from the excess." Expressed in this literal form, the thought is somewhat abstract and also somewhat commonplace. If, now, we use a figure of speech, we may give this thought a clear and attractive expression; as, "When we dip too deeply into pleasure, we always stir a sediment that renders it impure and noxious." The relation of cause and effect is at once evident, and the thought loses its commonplace character.

4. Kinds of Figures.

Figures of Rhetoric have been variously classified. Any exhaustive classification is both tedious and useless to the learner. The most important figures of rhetoric are enumerated and illustrated below.

The simplest and most philosophical classification of rhetorical figures is based on the forms of association by which they are suggested. This plan is adopted in the "Science of Rhetoric," where the philosophy of figurative language is fully explained in connection with the general law of style, the economy of mental power The following scheme presents an outline of the classification:

I. Founded on Resemblance	1. Simile. 2. Metaphor. 3. Personification. 4. Allegory.
II. Founded on Contiguity	1. Synecdoche. 2. Metonymy. 3. Exclamation. 4. Hyperbole. 5. Apostrophe. 6. Vision.
III. Founded on Contrast	1. Antithesis. 2. Climax. 3. Epigram. 4. Interrogation. 5. Irony.

Some prefer to divide figures according to their effect rather than according to their nature. On this principle figures are of two main classes,

I. Figures of Intuition.

II. Figures of Emphasis.

The former present an idea to the imagination in a sensible form; the latter present no picture to the imagination, but emphasize some thought. The distinction points out the twofold use of figures as a means of expression, but fails as a perfect principle of division, as some figures at the same time present images and emphasize the thought.

Some writers distinguish between *tropes* and figures. A **Trope** (from the Greek τρέπειν, *trepein*, to turn) is a word *turned aside* from its literal meaning. The distinction between tropes and figures is useless, after adopting the definition of figures already given.

(1) A *Simile* (from the Latin *similis*, like) is a statement of the resemblance of one object, act, or re-

lation to another. It is generally introduced by some word of comparison, such as *like* or *as*. Thus Milton says of the reprobate angels' banner, that it

"Shone *like* a meteor streaming on the wind."

A simile does not always state a *direct* resemblance between objects. Sometimes the resemblance is between the *causes;* as,

"I scarcely understand my own intent;
But silk-worm like, so long within have wrought,
That I am lost in my own web of thought."

Here the comparison is in substance; *as* the internal operations of the insect result in its own entanglement, *so* the reflections of the poet result in his bewilderment.

Sometimes the resemblance is one of *effects;* as, "The music of Carryl was, like the memory of joys that are past, pleasant and mournful to the soul." There is no resemblance between music and the memory of past joys, but the effects are similar.

Sometimes the resemblance is one of *relations*, or a mere analogy; as, "Reason is to faith as the eye to the telescope."

(2) A *Metaphor* (from the Greek μεταφέρειν, *metapherein*, to carry over, or transfer) is a word used to imply a resemblance. What the simile plainly states the metaphor merely suggests. "He fought *like* a lion," is a simile. "He was a *lion* in the fight," expresses the same thought as a metaphor. The statement that he *was* a lion, is understood to mean that he was *like* a lion. The metaphor is, therefore, an abridged simile.

The metaphor is evidently a bolder and more lively figure than the simile. As it results from a more intensely excited imagination, so it conveys a more forcible conception. A metaphor is more like a picture than a simile is, and hence the graphic use of metaphor is called "word-painting." The greater vividness of metaphor may be seen by comparing the following

forms of expression, in which the same idea is presented as a simile and as a metaphor:

SIMILE.—"The king is like a bird whose feathers not only adorn, but support his flight. As the bird when stripped of its plumage, remains fixed to the earth, so the king, when deprived of his honors, cannot rise above others."

METAPHOR.—"The feather that adorns the royal bird, supports its flight. Strip him of his plumage, and you fix him to the earth."

(3) *Personification* (from the Latin *persōna*, person, and *facĕre*, to make) consists in treating an inanimate object as if animate; as, "The morning stars *sang* together." The figure is founded upon a resemblance of the thing personified to a person. The notion of such resemblance is produced by an excited imagination, and, accordingly, the figure is appropriate only as the expression of strong emotion.

There are two distinguishable forms of personification:
(1) When personality is ascribed; as,—

"A thin veil hangs over the landscape and flood,
And the hills are all mellow'd in haze;
While *Full, creeping on like a monk in his hood,*
Plucks the thick rustling wealth of the maize;"

(2) When some quality of life is attributed; as, "The *mad* tempest," "the *hungry* fire," "the *whistling* wind," etc. The latter kind of personification is closely allied to metaphor, and is common in all animated writing. The former is more appropriate to poetry and passionate oratory.

Since the English language recognizes only natural gender, while the Latin, Greek, French, German, and most other languages admit also a grammatical, or constructive gender; our language is especially adapted to this kind of figure. In English we may personify any inanimate object, if we refer to it by the pronouns *his* or *her*, while in many other languages such objects would regularly require one of these pronouns.

Personification explains grammatical gender in the ancient languages, and also accounts for many of the myths of the early nature worship. The relation of personification to mythology is explained in the "Science of Rhetoric."

(4) An *Allegory* (from the Greek ἄλλος, *allos*, other, and ἀγορέυειν, *agoreuein*, to speak) is a form of expression in which the words are symbolical of something. The allegory is either a "continued metaphor," or several cognate metaphors. The following beautiful allegory by Longfellow, starting with the metaphorical representation of the state as a ship, expands the metaphor into a complete description :

"Thou too, sail on, O ship of state!
Sail on, O Union, strong and great!
Humanity, with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!
We know what master laid thy keel,
What workmen wrought thy ribs of steel;
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat;
In what a forge and what a heat
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock—
'Tis of the wave and not the rock;
'Tis but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee;
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee, are all with thee."

Some of our finest literature is in the form of allegory. Pope's "Temple of Fame," Bunyan's "Pilgrim's Progress,"

Spenser's "Faerie Queene," Swift's "Tale of a Tub," and "Gulliver's Travels" are long allegories. Several examples are found in the "Spectator," as "The Vision of Mirza," 159; "The Paradise of Fools," 460; "Luxury and Avarice," 55.

The chief dangers in allegorical writing are confusion and obscurity. The metaphor must be developed with consistency, and this requires considerable skill. An allegory becomes an enigma when it is difficult to understand.

(5) A *Synecdoche* (from the Greek σύν, *syn*, with, and ἐκδέχεσθαι, to receive) is a word which expresses either more or less than it literally denotes. This figure is founded on contiguity. It has three principal forms: (1) a *part* is put for the *whole* of an object; as, "All *hands* [that is, all the men] were at work;" (2) the *whole* is put for a *part*; as, "The *world* [that is, people generally] knows his virtue;" (3) the *material* is put for the *thing itself*; as, "The *marble* [that is, the marble statue] is one of the finest specimens of art."

The advantage of synecdoche seems to lie in its limitation of the attention to that particular which we wish to emphasize. It is a natural expedient for clothing thought in a dress of specific and concrete words.

(6) A *Metonymy* (from the Greek μετά, *meta*, indicating change, and ὄνυμα, *onyma*, name) is a designation of an object by one of its accompaniments. Rhetoricians have divided and subdivided metonymies until the most capacious memory would be taxed to retain them. A threefold classification will suffice for our purpose. (1) The *effect* is put for the *cause*, or the *cause* is put for the *effect*; as, "Can *gray hairs* [that is, the cause, old age] make folly venerable?" (2) The *sign* is put for the *thing signified*; as, "The

pen [literary power] is mightier than the *sword* [military power]." (3) The *container* is put for the *thing contained;* as, "The *House* [that is, its occupants] is corrupt."

Metonymy, like synecdoche, is based on the contiguity of two objects of thought in time or space. This explains many of the anomalous uses of words. Thus we say, "Raise the *window*," and "He came in through the *window*." The word "window" evidently means different things in the two sentences. In the first, it means the *sash;* in the second, the *opening* which the sash fills. *Door*, in like manner, means both the *doorway*, and the *panel* which fills it. *Cold* means both the *state of temperature* which causes the sensation called *cold*, and also the *sensation* itself. *Heat* is used in a similar way. We say that a man puts *shot* into his gun; we then speak of hearing his *shot;* we then declare that he killed a bird a good *shot* off; and, finally, we call the marksman himself an excellent *shot!*

(7) An *Exclamation* (from the Latin *ex*, out, and *clamāre*, to cry) is properly a vocal expression of feeling. It is also applied to written forms which are intended to express emotion. An exclamation is as natural as any other form of expression, and is figurative only when used to convey a thought in the form of an emotional outburst. The interjections, "Oh!" "Alas!" etc., are not figures. An exclamation is figurative when what would ordinarily be expressed as a simple declarative sentence is thrown into the interjectional form; as, "What a piece of work is man! how noble in reason! how infinite in faculties!"

The ordinary way of expressing the thought would be "Man is a wonderful work; noble in reason, infinite in faculties." The vivid conception of the thoughts excites feeling and this mingling with the mere thought-element, produces

the exclamatory form. Such a figure evidently belongs to poetry and animated oratory rather than to the sober declarations of ordinary language.

(8) An *Hyperbole* (from the Greek ὑπέρ, *hyper*, beyond and βάλλειν, *ballein*, to throw) is an exaggerated ~~form of~~ statement. It consists in magnifying an object; as, "He was a man of *boundless* knowledge:" or in diminishing an object; as, "His soul grew restless in its *half acre* of existence."

"In sanguine temperaments or impulsive natures," says Graham, "this tendency to exaggerate is very common. With some persons, everything is *magnificent! splendid! sublime!! awful!!!* They never condescend to use more ordinary or moderate terms. They seem always on stilts, raised above common mortals. Sometimes they will carry this feeling so far as to make use—no doubt unconsciously—of contradictory terms, such as 'immensely small,' 'exquisitely ugly,' 'sublime nonsense,' etc. And such expressions are not confined to their spoken language, but find their way into whatever they may be called upon to write. It is hardly necessary to state that this practice is strongly to be reproved. When we exhaust the superlatives of our language on trivial objects, or common occasions, what is to be done for terms fitted to express the really great or sublime? Besides, morally speaking, it has a pernicious effect; for when we once contract the habit of indulging in exaggerated language, no one knows how far it may carry us beyond the bounds of truth."

A form of expression directly opposite to hyperbole is called **Litotes**. This consists in excessive modesty of statement; as, "I do not think him a *great* man," meaning that the person spoken of is not only not great, but even inferior to most men. This form of expression has not always this intent.

(9) An *Apostrophe* (from the Greek ἀπό, *apo*, from, and στρέφειν, *strephein*, to turn) is a direct address to the absent as present, the inanimate as living, or the

abstract as personal. It is closely allied with personification, with which it is often combined. The following are examples: "O, father *Abraham!* what these Christians are!" "My *country*, 'tis of thee." "Presumptuous *man!* the reason would'st thou find why formed so weak, so little, and so blind?"

This figure is expressive of strong feeling, and hence should be used only when the reader or hearer is already under the influence of some emotion. It is chiefly found in poetry and oratory.

(10) *Vision* (from the Latin *vidēre*, to see) is a figure in which the past or the future is conceived of as present. It is appropriate to animated description, as it produces the effect of an ideal presence. Chatham uses vision when he says: "From the tapestry that adorns these walls, the immortal ancestor of this noble Lord frowns with indignation at the disgrace of his country."

Lord Kames thus explains the value of ideal presence:

"Upon the whole, it is by means of ideal presence that our passions are excited; and till words produce that charm, they avail nothing: even real events entitled to our belief, must be conceived present and passing in our sight, before they can move us. And this theory serves to explain several phenomena otherwise unaccountable. A misfortune happening to a stranger, makes a less impression than one happening to a man we know, even where we are no way interested in him; our acquaintance with this man, however slight, aids the conception of his suffering in our presence. For the same reason, we are little moved by any distant event; because we have more difficulty to conceive it present, than an event that happened in our neighborhood."

(11) An *Antithesis* (from the Greek ἀντί, *anti*, against, and τιθέναι, *tithenai*, to set) is a form of expres-

sion which impresses an idea upon the mind by bringing opposites into one conception; as, "*Gold* cannot make a man *happy* any more than *rags* can make him *miserable.*" The proper form of the antithesis is the balanced sentence, as in the example. There may be antithesis of thought, however, without the balanced sentence.

The following from Lord Jeffrey's description of the steam engine is a fine example of antithesis in thought, and, to a certain extent, in expression:

"It has become a thing, stupendous alike for its force and its flexibility; for the prodigious power which it can exert; and the ease, precision and ductility with which it can be varied, distributed and applied. The trunk of an elephant, that can pick up a pin or rend an oak, is as nothing to it. It can engrave a seal, and crush masses of obdurate metal before it; draw out, without breaking, a thread as fine as a gossamer; and lift up a ship of war, like a bauble in the air. It can embroider muslin, and forge anchors; cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."

(12) *Climax* (from the Greek κλῖμαξ, *klimax*, a ladder) consists of such an arrangement of ideas in a series as to secure a gradual increase of impressiveness; as, "Since concord was lost, friendship was lost; fidelity was lost; liberty was lost;—all was lost!"

The following impressive climax occurs in one of the speeches of Edmund Burke:

"For eighteen months, without intermission, this destruction raged from the gates of Madras to the gates of Tanjore; and so completely did these masters in their art, Hyder Ali and his ferocious son, absolve themselves of their impious vow, that, when the British armies traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march, they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead, uniform silence reigned over the whole region!"

The opposite of Climax is **Anti-climax.** In this form of expression the idea becomes less and less impressive; as, "The

enemy is now hovering upon our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry!"

(13) *Epigram* (from the Greek ἐπί, *epi*, γράφειν, *graphein*, to write) at first meant an inscription on a monument. Hence it came to signify any pointed expression. As a figure of speech, it now means a statement in which there is an apparent contradiction between the sense and the form of words; as, "Some are too *foolish* to commit *follies*."

(14) *Interrogation* (from the Latin *interrogatio*, a question) is not always figurative. It is a figure when an affirmation is expressed in the form of a question; as, "Shall not the Judge of all the earth do right?" This question is intended to be an emphatic declaration that the Judge of all the earth will do right.

(15) *Irony* (from the Greek εἰρωνεία, *eirōneia*, dissimulation) is a form of expression in which the opposite is substituted for what is intended, with the design that its falsity or absurdity may be evident; as, "Brutus is an *honorable* man."

The following distinctions are worth noting: *Ridicule* implies laughter mingled with contempt; *derision* is ridicule from a personal feeling of hostility; *mockery* is insulting derision; *satire* is witty mockery; *irony* is disguised satire; *sarcasm* is bitter satire. These distinctions serve to point out the chief differences between the terms.

5. Rules for Figures.

As considerable skill is required in using figurative language correctly and effectively, the following rules should receive careful attention.

(1) Figures should always add either *clearness* or

impressiveness to what they illustrate. Hence they should not be founded on resemblances either too obvious or too obscure.

There are certain *trite* metaphors which add nothing to expression, because they have lost by continual use all freshness and force. Thus the "raven tresses," "ivory brow," "lily hand," "ruby lips," etc., of cheap novels, have no rhetorical value; but indicate an uncultivated taste.

There is no advantage in remote resemblances, borrowed from some special art or science, an unfamiliar historical occurrence, or an obscure mythological story.

(2) Figures should be in *harmony* with the character and purpose of the composition. Poetical figures, such as personification, apostrophe, and vision have no place in sober prose. Similes and metaphors should be in keeping with the dignity or playfulness of the style.

Similes, for example, being founded on resemblance, imply a certain coolness in using them; for it is natural, in a state of strong feeling, to overlook resemblances. Hence similes are out of place in the midst of a passionate utterance, as when Shakespeare makes Rutland, under terror of instant death, say

"So looks the pent-up lion o'er the wretch
That trembles under his devouring pains,
And so he walks insulting o'er his prey,
And so he comes to rend his limbs asunder.
Ah! gentle Clifford, kill me with thy sword,
And not with such a cruel threat'ning look."

Such a violent hyperbole as the following is out of place in a mere description:

"I found her on the floor,
In all the storm of grief, yet beautiful;
Pouring forth tears at such a lavish rate,
That, were the world on fire, they might have drowned
The wrath of heaven, and quenched the mighty ruin"

(3) Figures should be *varied.* A single figure carried too far, a close adherence to one kind of figures, or a resort to one class of objects for figurative expressions, are faults which are common among inexperienced writers.

When figures are carried too far, they are said to be *strained.* Much practice in writing is required before we learn just where to leave a metaphor or a simile to the imagination of the reader. Smollett, in his "History of England," says, "The bill underwent a great number of alterations and amendments, which were not effected without violent contest; at length, however, it was *floated* through both Houses of Parliament on the *tide* of a great majority, and *steered* into the safe *harbor* of royal approbation."

(4) Metaphors should never be *incongruous.* Lord Castlereagh's sentence, "And now, sir, I must *embark* into the *feature* on which this subject *hinges*," combines three metaphors which are incompatible. Such metaphors are said to be "*mixed.*"

This kind of confusion is often brought about by using in the same sentence two different metaphors, which taken separately would be unobjectionable; as,—

"Though in their corrupt notions of divine worship, they are apt to multiply their gods, yet their earthly devotion is seldom paid to above one *idol* at a time, whose *oar* they pull with less murmuring and more skill than when they share the lading, or even hold the helm." Here the demagogue is made first an *idol* and then a *boat*, and worshiping and rowing are confusingly mixed.

Lord Ellesmere says of Sobieski, "He *flung* his powerful *frame* into the *saddle*, and his great *soul* into the *cause.*"

(5) Metaphorical expressions should not be *blended* with *plain language.* This fault is quite as great as

that of mixing metaphors. Dryden exemplifies this kind of confusion in the following: "I was sailing in a vast ocean, without other help than the pole star of the ancients, and the rules of the French stage among the moderns."

SECTION V.

VARIATION OF EXPRESSION.

1. Importance of Variety.

Next to a clear and forcible communication of thought, variety of expression is desirable. It not only displays wealth of artistic resources in the composer, but adds greatly to the pleasure of the reader or hearer. We soon grow weary of one thing. As Nature has provided liberally for our enjoyment by her boundless variety, so Art should strive to please by the novelty and diversity of her products.

"If we would keep up the attention of the reader or hearer, if we would preserve vivacity and strength in our composition," says Blair, "we must be very attentive to vary our measures. This regards the distribution of the members, as well as the cadence of the period. Sentences constructed in a similar manner, with the pauses falling at equal intervals, should never follow one another. Short sentences should be intermixed with long and swelling ones, to render discourse sprightly as well as magnificent. Even discords, properly introduced, abrupt sounds, departures from regular cadence, have sometimes a good effect. Monotony is the great fault into which writers are apt to fall, who are fond of harmonious arrangement; and to have only one tune or measure, is not much better than having none at all. A very vulgar ear will enable a writer to catch some one melody, and to form the run of his sentences according to it, which soon proves disgusting. But a just and correct ear is re-

quisite for varying and diversifying the melody, and hence we so seldom meet with authors who are remarkably happy in this respect."

2. Kinds of Variation.

There are two principal ways of varying expression: (1) by changing the Diction, and (2) by changing the Structure of a sentence. These kinds of variation will be fully illustrated.

3. Variation of Diction.

The following are the methods of changing the Diction without essential alteration in the sense.

(1) The expression may be varied by using *synonyms*. Our language, composed as it is of both Saxon and Latin elements, affords unusual facility for this kind of variation. Thus, we may say, "Our relations are *friendly*;" or, "Our relations are *amicable*." In general, Saxon terms should be preferred, as being stronger and more familiar. Latin derivatives, however, often lend more harmony and dignity to the sentence.

It was once a common mode of expression to use both a Saxon and a Latin word, so as to give perfect clearness to the thought. Thus the compilers of the Liturgy, being anxious to reach every understanding, at a time when the language was not settled, used such couples of words as, "acknowledge and confess," "dissemble and cloke," "humble and lowly," "goodness and mercy," "assemble and meet together." Such a style is still employed by many who speak to mixed audiences, but does not deserve to be cultivated.

(2) Expression may be varied by *denying the contrary* of a proposition. This is done by using a

negative with a word meaning the opposite of the one previously used; as, "It is *difficult* to write anything new;" which, changed, becomes, "It is *not easy* to write anything new."

When the form of expression is rendered more mild, as it often is, it is called a **Euphemism**; as, "He was *no hero*;" for, "He was a *coward*." This is considered by some as a figure of speech. It differs very little from Litotes.

The euphemistic style of speaking may be carried to a ridiculous extreme.

(3) Expression may be varied by *circumlocution* (from the Latin *circum*, around, and *loqui*, to speak). By this method that is said in a roundabout way which might be said directly; as, "The celestial dome;" for, "The sky;" "The terrestrial sphere;" for, "The earth." This mode of variation is not usually conducive to energy.

The cultivation of this kind of variation is likely to lead to an inflated verbosity. White amusingly illustrates the fault as follows: "'O,' said a charming and highly cultivated woman, speaking in my hearing of one of her own sex of inferior breeding and position, but who was making literary pretensions, 'O, save me from talking with that woman! If you ask her to come and see you, she never says she's *'sorry she can't come,'* but that *'she regrets that the multiplicity of her engagements precludes her from accepting your polite invitation.'*"

(4) Expression may be varied by *recasting the sentence*. This mode of changing the form of statement is often the only one which will preserve the original meaning. Practice alone will enable the learner to throw a given sentence into all possible forms. The following illustration serves to exemplify this mode of variation.

THEME: *Man is mortal.*

VARIATIONS.
1. Man is not to live forever.
2. Man must die.
3. Man's mortality is certain.
4. The grave awaits all men.
5. Humanity is doomed to die.
6. Mortality is the universal decree.
7. Death ends every career.
8. The end of man is death.
9. The death-penalty has been passed upon all men.
10. We are all destined to fill a tomb.
11. The narrow house is the final guest-chamber of all.
12. Death sways his scepter over every life.

It will be observed that some of these sentences are better than others. Some are crude and common-place; some are figurative; some are deficient in clearness. This difference shows why it is that the perfection of expression requires elaboration. Many of the best writers compare the form of sentence that they have chosen with every other admissible form before they finally adopt it. Says the poet Cowper, "To touch and retouch is, though some boast of negligence and others would be ashamed to show their foul copies, the secret of almost all good writing, especially in verse. . . . Whatever faults I may be chargeable with as a poet, I cannot accuse myself of negligence. *I never suffer a line to pass until I have made it as good as I can.*"

4. Variation of Structure.

The following are the modes of changing the structure of a sentence without destroying its meaning.

(1) Expression may be varied by using a *question* instead of a *declaration*. We have already seen that the interrogative form not only asks a question, but that it also serves to express an emphatic statement. Additional force is given by using the interrogative form. Thus, "Shall we do evil that good may

come ?" is a more forcible sentence than, "We should not do evil that good may come."

The interrogative form is not always more forcible than the declarative. In cases where the question starts a doubt, or where the reader or hearer cannot instantly give a mental answer, the question is a weak form of assertion, even if it be understood as an assertion.

(2) Expression may be varied by using an *exclamation* instead of a *declaration*. This form will generally imply some emotion on the part of the composer. This will render it unsuitable in many instances. In many cases, however, the exclamatory form is preferable to the declarative. Thus, "How sublime is the midnight sky!" is more animated than, "The midnight sky is sublime."

The verb is often omitted in exclamatory sentences; as, "What noble conduct!" This is equivalent to, "What noble conduct this is!" and this is the exclamatory form of the declaration, "This conduct is noble."

(3) Expression may be varied by changing the *voice of a verb*. The active may be substituted for the passive, or the passive for the active. Thus: *Active*, "A tax on tea provoked the American colonists to violence." *Passive*, "The American colonists were provoked to violence by a tax on tea."

(4) Expression may be varied by using *there* or *it*. Sometimes the effect of this variation is to weaken the sentence by the introduction of the expletives. Emphasis is sometimes gained by using these words, as the logical subject of the sentence is made more prominent by its unusual position. Thus, "*There are two tall*

cliffs on the mountain," is more forcible and more idiomatic than, "*Two tall cliffs are* on the mountain.

(5) Expression may be varied by substituting the *direct for the indirect* form of statement. The direct form gives the exact words of a speaker; as, "Socrates said, 'I believe that the soul is immortal.'" The indirect form gives the words as reported by another; as, "Socrates said that he believed the soul is immortal."

In the direct form the exact words used must be inclosed in marks of quotation. In changing from the direct to the indirect form, the third person takes the place of the first, and the past tense takes the place of the present.

(6) Expression may be varied by a *transposition* of parts. The customary or grammatical order in a sentence may be changed for the sake of emphasis, and in poetry the utmost freedom is allowed for the sake of rhyme and meter. Compare the following examples:

Poetical Order.	Grammatical Order.
While *stands* the *Coliseum*, Rome shall stand.	While the *Coliseum stands*, Rome shall stand.
Few and *short were* the *prayers* we said.	The *prayers* we said *were few* and *short*.
Lands he could measure, *times* and *tides* presage.	He could measure *lands* [and] presage *times* and *tides*.

The translation of poetical into ordinary prosaic language is called **Metaphrase**. If properly done, it is a very valuable exercise.

(7) Expression may be varied by *abridging* clauses into phrases or words. This process is of great

value in showing how complex sentences are but expansions of simple sentences. Clauses are (1) Adverbial Clauses, which are equivalent to an adverb; (2) Adjective Clauses, which are equivalent to an adjective; (3) Substantive Clauses, which are equivalent to a noun. The following substitutions illustrate the principal methods of variation by this plan.

ADVERBIAL CLAUSES.

1. *When profits are* small = *Profits being* small.
2. *When the war has* ceased = *The war having* ceased.
3. *As I was* hopeful = *I being* hopeful.
4. Before *he departed* = Before *his departure.*
5. *If this is* true = *This being* true.
6. He bought it *that he might use it* = He bought it *to use.*

ADJECTIVE CLAUSES.

1. A hope *that must not be blighted*=A hope *not to be blighted.*
2. A horse *which is valuable*=A *valuable* horse.
3. The house *where the river turns*=The house *situated at the turn of the river.*
4. The age *when Luther lived*=The age *of Luther.**
5. The states *that rebelled*=The *rebellious* states.*
6. He gives the reason *why he does not work*=He gives the reason *of his not working.*

SUBSTANTIVE CLAUSES.

1. Plato's desire was *that he might make the world better*=Plato's desire was *to make the world better.*
2. *That he hopes much* is encouraging=*His hoping much* is encouraging.
3. We know *that the stars are suns*=We know *the stars to be suns.*
4. I recommend *that you study* Shakespeare=I recommend *you to study* Shakespeare.
5. He knew *that we had gone*=He knew *of our having gone.*

* These last expressions are less precise than those first given.

CHAPTER III.

PUNCTUATION AND CAPITALS.

1. The Preparation of Manuscripts.

IN addition to the composition of an essay according to the principles of invention and style already laid down, it is necessary to prepare the manuscript for the reader or printer. This involves Punctuation, or the division of a composition by significant marks so as to show the dependence of its parts; and the use of Capitals, by which words and sentences are distinguished.

The great value of these mechanical aids to clearness may be seen from the following illustrations.

A blacksmith passing a barber's window observed an unpunctuated placard, which he read as if pointed thus:

"WHAT DO YOU THINK?—
I'LL SHAVE YOU FOR NOTHING,
AND GIVE YOU A DRINK."

Entering the shop, he had his heavy beard removed, and then coolly demanded the liquor. The barber, on the other hand, claimed payment, and when the blacksmith referred him to his placard, at once went to it, and read thus:

"WHAT! DO YOU THINK
I'LL SHAVE YOU FOR NOTHING,
AND GIVE YOU A DRINK?"

An English statesman, having accused an official of dishonesty, was required to make a public retraction of the charge. He read his apology thus: "I said he was dishonest, it is true;

and I am sorry for it." To the surprise of those who had accepted it as satisfactory, it appeared thus in the daily papers: "I said he was dishonest; it is true, and I am sorry for it."

The value of capitals in connection with points and spaces is seen from the three forms of the following sentence:

HERELIESTHEGREATFALSEMARBLEWHERENOTHING BUTSORDIDDUSTLIESHERE.

hereliesthegreatfalsemarblewherenothingbutsordiddustlieshere.

"Here lies the great."—False marble! where?
Nothing but sordid dust lies here.

2. The Purpose of Punctuation.

Punctuation aims chiefly to mark the grammatical connection and dependence of the parts of a composition. It was once taught that points were mainly intended to aid in reading. Their use in elocution is now generally conceded to be merely incidental. They show the grammatical sense of a composition, with some of the rhetorical force, but do not mark the actual pauses in delivery.

That the same marks do not exhibit the grammatical dependence and the elocutionary pauses, is evident from the following example. Wilson, in his "Treatise on Punctuation," pointing for the printer, punctuates the following passage thus:

"Men of superior genius, while they see the rest of mankind painfully struggling to comprehend obvious truths, glance themselves through the most remote consequences, like lightning through a path that cannot be traced. They see the beauties of nature with light and warmth, and paint them forcibly without effort, as the morning sun does the scene he rises upon; and, in several instances, communicate to objects a morning freshness and unaccountable lustre that is not seen in the creations of nature. The poet, the statuary, the painter, have produced images that left nature far behind."

According to the system used in Vandenhoff's "Art of Elocution," the same passage, marked for effective and appropriate delivery, would stand thus:

"Men of superior genius; while they see the rest of mankind, painfully struggling, to comprehend obvious truths; glance, themselves, through the most remote consequences; like lightning, through a path, that cannot be traced; they see the beauties of nature, with light and warmth, and paint them forcibly, without effort; as the morning sun, does the scenes he rises upon; and, in general instances, communicate to objects, a morning freshness, and unaccountable lustre, that is not seen in the creations of nature. The poet, the statuary, the painter, have produced images, that left nature far behind."

3. Classification of the Points.

It is impossible to classify with exactness the various marks used in punctuation, but the following division will prove convenient.

(1) Four points are strictly *Grammatical*, being used only to mark grammatical relations. They are

1. The COMMA, [,]
2. The SEMICOLON, [;]
3. The COLON, [:]
4. The PERIOD. [.]

(2) Five others are used to exhibit the rhetorical force of the sentence, and may be called the *Rhetorical* points. They are

1. The INTERROGATION, [?]
2. The EXCLAMATION, [!]
3. The DASH, [—]
4. The PARENTHESIS, [( )]
5. The QUOTATION. [" "]

(3) Many other marks are used to indicate various facts, and these may be grouped together for convenience under the head of *Printers' Marks*.

The sections of this chapter will be devoted to these three classes of marks, the rules for Capitals, and the Correction of Proof Sheets.

Most of the points mentioned above were unknown to the ancients. Some of them were introduced in the third century before Christ, by Aristóphanes, a grammarian of Alexandria. They did not come into general use, however, until about 1500 A. D., when Aldus Manutius, a learned and tasteful printer of Venice, began the publication of the fine editions of the ancient classics which bear his name.

The names of the grammatical points were borrowed from the kinds and parts of sentences recognized by the ancient rhetoricians. Thus the Period (from the Greek περίοδος, *periodos*, the way around) signified a complete circuit of words; that is, a complete sentence, including subject, copula and predicate. The Colon (from the Greek κῶλον, *kōlon*, a member) was the greatest division of a period. The Semicolon (formed by prefixing the Latin *semi*, half, to the word colon) was the greatest division of a colon. The Comma (from the Greek κόμμα, *komma*, a segment) was the least separate part of a sentence except its constituent words and letters. The origin of these terms shows the natural use of the points named from them.

Two of the rhetorical points have a history. The mark of Interrogation [?] is said to have been formed from the first and last letters of the Latin word *Questio*, a question, written one above the other; thus $\frac{Q}{o}$. The [!] Exclamation is said to have been formed from the Latin word *Io*, joy, written vertically; thus, $\frac{I}{o}$. Most of the other marks are arbitrary. Those having any known origin will be explained in another place.

At first capitals alone were employed, and they were run together without spaces or points, as in the illustration given above. Most manuscripts were written in this way before the seventh century, but small letters came into use about that time. The beautiful printed page of to-day is the product of many centuries and combines all the devices of human ingenuity to please the eye and express the sense.

SECTION I.

THE GRAMMATICAL POINTS.

1. Rules for the Comma

THE COMMA [,] is used to mark the least divisions of a sentence. The following are the principal rules.

RULE 1.—*Parenthetical Expressions.*—Expressions used parenthetically should be inclosed by commas, if not otherwise separated from the rest of the sentence; as, "'Honesty,' as the proverb runs, 'is the best policy.'"

Expressions are **parenthetical,** when they intervene between the related parts of a sentence, and are not strictly essential to its meaning. An expression is **restrictive,** when it limits some particular word to some special sense. Thus in the sentence, "The Romans *who conquered Greece* were brave men," the italicized words may be regarded as parenthetical or restrictive, according to the writer's meaning. If he means that the Romans were brave men, and incidentally throws in the statement that they conquered Greece, the expression is parenthetical, and should be pointed thus: "The Romans, who conquered Greece, were brave men." If the reference be to the particular Romans who conquered Greece, the expression is restrictive, and should either contain no commas, or have one after "Greece" to mark the logical subject.

The following words and phrases are generally parenthetical, and should be set off by commas:

accordingly,	in fact,	perhaps,
as it happens	in fine,	surely,
as it were,	in reality,	then,
consequently.	in short,	therefore,
finally,	in truth,	too,
however,	moreover,	to be brief,
indeed,	namely,	to be sure,
in a word,	no doubt,	you know.
in brief,	of course,	

Many of the above expressions may be used in two constructions, the adverbial and the conjunctional. In the following, "however" is adverbial: "However wise one is he may be unfortunate." In the following it is conjunctional: "He was wise, however, but unfortunate." An adverbial word requires no commas. A conjunctional word must be set off.

Words not parenthetical, yet placed at the beginning of a sentence, and referring to it as a whole should be set off by a comma; as, "Why, you are kind." "Yes, I think so." The following words used in this way should be thus set off:

again,	further,	well,
first,	nay,	why,
secondly, etc.,	no,	yes.

Parenthetical expressions are sometimes separated from the rest of the sentence by dashes, marks of parenthesis and brackets. The marks of parenthesis are much less used than formerly, commas or dashes taking their place. Parenthetical insertions are marked, according to the closeness of the connection, as follows:

,....., —.....— ,—.....,—

;—.....;— (.....) [.....]

The commas indicate the closest connection; the brackets, the remotest.

RULE 2.—*Words in Apposition.*—Words used in apposition are set off by commas; as, "Shakespeare, the bard of Avon, was born in 1564."

Words are in apposition when used as explanatory equivalents, as in the example given above.

Words in the predicate, referring to the subject, after such verbs as *is, becomes, is called, is chosen, is considered*, should not be separated from the subject by a comma, unless separated from it by a parenthetical expression. The following is right: "Milton has been called the English Homer."

Brief and closely connected appositives should not be separated from the nouns which they describe; as, "John the evangelist."

RULE 3.—*Relative Clauses.*—Relative clauses, if not restrictive, should be set off by commas; as, "The Bible, which is the simplest, is the profoundest of all books."

If several words are placed between the relative and its antecedent, even when the relative is restrictive, the relative should be preceded by a comma; as, "He is a man of much experience, who has cross-examined his own soul."

So also it should be preceded by a comma, when immediately followed by an expression set off by commas; as, "The soldier who, from true patriotism, offers his life for his country, deserves the admiration of his fellows."

A relative with several antecedents should be preceded by a comma; as, "No other can know the joys, sorrows, fears, and struggles, which fill another's heart."

RULE 4.—*Words in a Series.*—In a series of words, of the same part of speech, and in the same construction, a comma should be placed between each two; as, "Honor, wealth, duty, and safety are the leading motives of men."

When the conjunctions are expressed, the comma should be omitted; as, "Let us freely drink in the soul of love and beauty and wisdom from all nature and art and history." Some would separate all these words by a comma between each two, but such is not the best usage.

When the conjunction is omitted between the last two words in the series, a comma must be placed after the last; as, "Let us try to enrich, purify, ennoble, our minds."

A comma should not be placed after the last word of a series when followed by a single word; as, "Life is a constant, responsible, unavoidable reality."

Care should be taken to avoid regarding words as in the same grammatical construction because they happen to be the same parts of speech. In the expression, "A swift black hawk," the first adjective qualifies both the second adjective and the noun

taken together, and not simply the noun. It would be wrong to write the expression, "A swift, black hawk."

RULE 5.—*Continued Sentences.*—Each simple co-ordinate sentence or expression in a continued sentence, should be followed by a comma; as, "Science tunnels mountains, spans continents, bridges seas, and weighs the stars."

If the co-ordinate elements of a sentence are complex, they must be separated by semi-colons; as, "Science, by the help of explosives, tunnels mountains; by the power of steam, spans continents; by the aid of the mariner's compass, bridges seas; and, by her skill in calculation, weighs the stars."

RULE 6.—*Dependent Clauses.*—Dependent clauses should be set off by commas; as, "If the soul is immortal, its character will determine its destiny."

A dependent clause is one that requires another to complete its meaning. It is generally introduced by a conjunction; as, *if, unless, until,* etc. Sometimes the conjunction is omitted, and the condition implied by the context; as, "Were I Cæsar, I would not be a tyrant." When a clause is very closely connected with its principal clause, or introduced by *that,*—unless removed at a considerable distance from the verb or preceded by *in order*—the comma is omitted; as, "He knew that it was wrong;" but, "He used every available form of assistance, *that* he might succeed;' and, "He reads, *in order* that he may gain knowledge."

RULE 7.—*Transposed Parts.*—A part transposed from the middle or end to the beginning of a sentence, should be followed by a comma; as, "To govern for a moment, he betrays a sacred trust."

RULE 8.—*Logical Subject.*—When the logical subject of a sentence ends in a verb, or consists of parts

subdivided by commas, or is very long, the subject should be followed by a comma; as, "Those who falter, fail." "A life of folly, pleasure, and sin, ends in ruin."

RULE 9.—*Absolute Constructions.*—Clauses in the absolute construction should be separated from the rest of the sentence by commas; as, "The doors being open, I saw far into the interior of the house."

RULE 10.—*Words in Pairs.*—Words or expressions in pairs should have a comma after each pair; as, "Hope and despondency, joy and sorrow, pleasure and pain, diversify life with their sudden contrasts."

RULE 11.—*Ellipsis of a Verb.*—When, in a continued sentence, a common verb is omitted, its place is marked by a comma; as, "Homer was the greater genius; Virgil, the better artist."

RULE 12.—*Words in the Vocative.*—Words in the case of address should be pointed off from the rest of the sentence; as, "I am sure, Henry, that you are right." "Sir, I rise to ask a question."

RULE 13.—*Brief Quotations.*—A brief quotation, or a sentence resembling a quotation, should be introduced by a comma; as, "The first words of the Bible are, 'In the beginning God created the heaven and the earth.'" "One of the first lessons of a judicious education is, Learn to think and to discriminate."

RULE 14.—*Numeral Figures.*—Numbers expressed in figures, except dates, are punctuated according to the decimal system, which requires a comma

before every group of three figures, beginning at the right; as, "The Rocky Mountains rise 12,500 feet above the level of the ocean; the Andes, 21,440 feet."

When numerals are written in *words*, no commas are used Thus, the sentence given above would be written as follows: "The Rocky Mountains rise twelve thousand five hundred feet above the level of the ocean; the Andes, twenty-one thousand four hundred and forty feet."

2. Rules for the Semi-colon.

The Semi-colon [;] is used to mark the divisions of a sentence next greater than those requiring a comma. The following are the principal rules.

RULE 1.—*Short Sentences Connected.*—When several connected short sentences, without grammatical dependence, are written one after the other, they should be divided by semi-colons; as, "There is good for the good; there is virtue for the virtuous; there is victory for the valiant; there is spirituality for the spiritual."

The practice of writers differs in the cases covered by the rule. Some insist on using a period in all such cases. One objection is that it makes the page seem crowded with capitals. When there is a very close connection, the period indicates less connection than the case demands. In practice, the comma, semi-colon, colon, or period is used, according to the closeness of the connection.

RULE 2.—*Subdivided Members.*—Members of sentences subdivided by commas, unless very closely connected, should be separated by semi-colons; as, "Prosperity is naturally, though not necessarily, attached to virtue and merit; adversity, to folly and vice."

RULE 3.—*Added Clauses.*—When a clause stating a reason, inference, or explanation, is added to a complete sentence, if introduced by a connecting word, the added clause is preceded by a semi-colon; as, "Examinations are formidable even to the best prepared; for the greatest fool may ask more questions than the wisest man can answer."

When the connection is very close, a comma may be used.

An example, introduced to illustrate, when thus added, is preceded by *as* with a semi-colon before it, and a comma after it Observe the illustrative examples added to these rules.

RULE 4.—*Particulars in Apposition.*—A general term is separated from the particulars under it by a semi-colon, and these from each other by commas; as, "To Greece we are indebted for the three principal orders of architecture; the Doric, the Ionic, and the Corinthian."

When the terms in apposition are formally introduced and described, the general term is followed by a colon and the particulars are separated by semi-colons; as, "Grammar consists of four parts: first, Orthography; second, Etymology; third, Syntax; and fourth, Prosody.

RULE 5.—*Common Dependence.*—Clauses and expressions in a series, having a common dependence upon another clause, are separated from the common clause by a comma and a dash, and from each other by a semi-colon; as, "If we think of glory in the field; of wisdom in the cabinet; of the purest patriotism; of the highest integrity, public and private; of morals without a stain; of religious feelings without intolerance and without extravagance,—the august figure of

Washington presents itself as the personation of all these ideas."

When the dependent clauses are not long, or not very numerous, the dash may be omitted.

3. Rules for the Colon.

The Colon [:] is used to mark the divisions of a sentence next greater than those requiring a semi-colon. The rules for its use are as follows.

RULE 1.—*Subdivided Members.*—Members of sentences subdivided by semi-colons, unless numerous and complex, should be separated by colons; as, "A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg; and a number of the like: but all these things are graceful in a friend's mouth, which are blushing in his own."

RULE 2.—*Supplementary Clauses.*—A supplementary clause, introduced without a conjunction, should be preceded by a colon; as, "The present life is not wholly prosaic, precise, tame and finite: to the gifted eye, it abounds in the poetic."

This case differs from that under Rule 3 for the Semi-colon, in omitting the conjunction. The example used under that rule might have the conjunction either expressed, as there written, or omitted. If omitted, the example would fall under this rule. The semi-colon is preferred, however, if the added clause depends on a verb in the preceding.

Whenever expectation is raised that an addition will follow, the colon is used, even when the first part is not a clause, but merely a word. The adverbs *yes* or *no* are thus followed by a colon when they are equivalent to an answer that is afterward

expressed in full in reply to a question ; as, " Can Rolla's words add vigor to the virtuous energies which inspire your heart? *No:* you have judged, as I have, the foulness of the crafty plea by which these bold invaders would delude you."

RULE 3.—*Formal Quotations.*—A direct quotation, formally introduced, should be preceded by a colon; as, A great philosopher makes this curious remark: "It is possible that some creatures may think half an hour as long as we do a thousand years."

When the quotation is long, or begins a new paragraph, the colon may be followed by a dash ; as, " The speaker made the following remarks :—

' Ladies and Gentlemen, the present occasion is one of great public interest.' "

RULE 4.—*Title-Pages.*—When an explanatory title follows a main title and is in apposition with it, not being introduced by *or*, the two are separated by a colon ; as, " Æsthetics : the Science of Beauty."

If *or* is used, a semi-colon is placed after the main title and a comma after or ; as, " Æsthetics ; or, the Science of Beauty."

A colon is also commonly used after the place of publication at the foot of the title-page ; as, " New York : Sheldon & Co."

4. Rules for the Period.

The Period [.] indicates a full stop. The rules for its use are as follows.

RULE 1.—*Complete Sentences.*—Complete sentences which are not exclamatory or interrogative, and not connected in a series, should be closed with a peri-

od; as, "In books, be it remembered, we have the best products of the best minds. We should any of us esteem it a great privilege to pass an evening with Shakespeare or Bacon."

Parts of very long and complex sentences are sometimes separated by a period. In strictness, sentences beginning with *for*, *but*, etc., belong to the preceding sentence; but in practice are often printed and pointed as separate sentences.

RULE 2.—*Abbreviations.*—A period should be used after every abbreviated word; as, "Rev. C. A. Smith, D. D., LL. D."

When an abbreviated word comes at the end of a sentence, only one period is needed. When a comma or semicolon is used after the abbreviation, however, the period is retained before it.

Some proper names which seem to be abbreviations are not really so; as, "O rare *Ben* Jonson." So also such names as Tom, Bill, Jim. Some other words are really abbreviations, but have obtained a standing in the language as complete words; as, *consols*, from consolidate; *cab*, from cabriolet.

When letters are doubled, as in MM. for Messrs., LL. for *legum*, pp. for pages, no period is put between them. Thus LL.D. (Legum Doctor) should *not* be written L. L. D.

When Roman numerals are used, a period is usually placed after the completed expression; as, Psalms iii., iv., v., and vi.

RULE 3.—*Title-Pages and Headings.*—A period is used on a title-page (1) after the name and description of the book; (2) after the author's name with his titles; (3) after the publisher's imprint. It is used also after every heading and subhead, and after signatures. Thus: "An Outline of the Necessary Laws of Thought: a Treatise on Pure and Applied

Logic. By William Thompson, D.D., Provost of the Queen's College, Oxford. New York: Sheldon and Company." See the headings and subheads in this work.

SECTION II.

THE RHETORICAL POINTS.

1. Rules for the Interrogation Point.

The Mark of Interrogation [?] is used to ask or suggest a question. The following are the principal rules.

RULE 1.—*Direct Questions.*—Every question admitting of an answer, even when it is not expected, should be followed by a mark of interrogation; as, "Who does not know how feeble and hollow British poetry had become in the eighteenth century?"

When several questions have a common dependence, they should be followed by one mark of interrogation at the end of the series; as, "Whither now are fled those dreams of greatness; those busy, bustling days; those gay-spent, festive nights; those veering thoughts, lost between good and ill, that shared thy life?" But when the questions are distinct and separate, each should be followed by an interrogation mark; as, "What is civilization? Where is it? What does it consist in? By what is it excluded? Where does it commence? Where does it end? By what sign is it known? How is it defined?"

RULE 2.—*Doubt.*—The mark of interrogation is sometimes parenthetically inserted to suggest doubt; as, "In 1794 (?) France became a republic."

2. Rules for the Exclamation Point.

The Exclamation point [!] is used to indicate some kind of emotion. The following are the chief rules.

RULE 1.—*With Interjections.*—The exclamation point is used with interjections and words or clauses used like interjections; as, "Alas! my doom is sealed." "What noble institutions! what a comprehensive policy! what wise equalization of every political advantage!"

The difference between the interjections *O* and *oh* is often overlooked. The former is used with a noun in direct address as, "This, O men of Athens! my duty prompted me to represent to you." The latter is not commonly thus used in direct address. *O* is not properly followed by the exclamation mark placed *immediately* after it, but *oh* is so followed, unless the emotion runs through what follows; as "Oh! I could be bound in a nutshell, and count myself a king of infinite space, were it not that I have had bad dreams." But when the strong feeling runs through the sentence, the mark is reserved for the end; as, "Oh, how seldom has a pang shot through our hearts at the sight of our ruined fellow-creatures!"

RULE 2.—*Strong Emotion.*—The exclamation point is used after an expression of strong emotion: as, "Charge, Chester, charge! on, Stanley, on!"

The tendency of young writers is to use this point to excess. Many fancy that a lavish use of the signs of emotion lends animation to the style. The result is far different, for the insipidity is the more evident by contrast with what the marks suggest.

Very intense emotion is sometimes expressed by repeating the mark; as, "Believe him!! I would rather credit Satan!!"

The exclamation point is often used to imply doubt or indicate dissent. Sarcastic expressions are often thus marked.

3. Rules for the Dash.

The Dash [—] is used to mark some kind of a break or interruption.

No other mark is so misunderstood and so misused as the dash. Many writers use it as a substitute for almost every other point. This careless habit implies ignorance of the proper mode of pointing; though it may be, in some cases, the result of a nervous tendency to use the pen aimlessly, when it is not employed in its normal work of writing down the words of a composition. Great caution is necessary to avoid the overuse of this important mark.

RULE 1.—*Abrupt Changes.*—A dash is used to mark a sudden change in the construction or the sentiment; as, "The heroes of the Revolution—how do we regard their memory?" "Her soul was noble—in her own opinion."

RULE 2.—*Rhetorical Pauses.*—A dash is used to mark a rhetorical pause, or a suspension of the voice for effect; as, "Men will wrangle for religion, write for it, fight for it, anything but—live for it."

RULE 3.—*Rhetorical Repetition.*—When a word or expression is repeated for rhetorical effect, a dash is used to introduce the repetition; as, "Newton was a Christian;—Newton! whose mind burst forth from the fetters cast by nature on our finite conceptions;—Newton! whose science was truth, and the foundation of whose knowledge of it was philosophy."

This form of expression is called by elocutionists the **Echo.**

The dash is often used even when the *thought* is repeated instead of the exact words; as, "Our own nature is the first and nearest of all realities,—the corner-stone of the entire fabric of truth."

Other marks are used with the dash, as in the examples above; but these are omitted when the connection is close.

RULE 4.—*The Parenthetical Dash.*—Parenthetical expressions, when closely connected with the rest of the sentence, and yet less closely than would be indicated by commas, are inclosed in dashes; as, "There are times—they only can understand who have known them—when passion is dumb, and purest love maintains her own dominion."

It requires considerable judgment to decide when to use dashes, commas, marks of parenthesis, or the other points mentioned under Rule 1 for the Comma. No absolute rule can be laid down on the subject.

When marks of parenthesis have been used to inclose an expression which itself contains a parenthesis, dashes should be used to mark the included parenthesis; thus,—

"Sir Smug," he cried, (for lowest at the board—
Just made fifth chaplain of his patron lord:
His shoulders witnessing, by many a shrug,
How much his feelings suffered—sat Sir Smug,)
"Your office is to winnow false from true:
Come, prophet, drink, and tell us what think you."

RULE 5.—*Omissions.*—A dash is used to note the omissions of letters or figures; as,—

J——n B——n.....for John Brown.
1877–8.....1877, 1878.
Luke 14: 3–6.....Luke 14: 3, 4, 5, 6.

An ellipsis of the words *namely, that is*, etc., is generally marked by a dash; as, "The essence of all poetry may be said to consist in three things,—invention, expression, inspiration."

RULE 6.—*Dependent Expressions.*—A series of expressions, depending upon a subsequent part of a sentence, should be followed by a dash at the end of the series; as, "The collision of mind with mind; the tug

and strain of intellectual wrestling; the tension of every mental fibre, as the student reaches forth to take hold of the topmost pinnacle of thought,—these make men."

RULE 7.—*Headings and Authorities.*—A dash should be inserted between a title run in the line and the subject-matter, as in this rule; and also between the citation and the authority for it; as,—

"No character is perfect among nations, more than among men."—EDWARD EVERETT.

— When the name of the author is not in the same paragraph, but on a line by itself, no dash is needed, as,

"No character is perfect among nations, more than among men; but it must be conceded, that, of all the states of Europe, England has been, from an early period, the most favored abode of liberty; the only part of Europe, where, for any length of time, constitutional liberty can be said to have a stable existence."
EDWARD EVERETT.

When, to save space, questions and answers are put in the same paragraph, they should be separated by dashes; as, Are you attentive to this matter?—Yes, sir.—Do you enjoy your labor upon it?—I do.

4. Rule for the Parenthesis.

Marks of Parenthesis [( )] are used to separate expressions inserted in the body of a sentence, but having no essential connection with it.

The word **Parenthesis** (from the Greek *παρένθεσις, parênthesis*, insertion) means properly *the part inserted.* The same word is used to signify the *marks* which inclose the inserted expression. It is thought more precise to call the curved lines *marks of parenthesis*, in order to avoid confusion. But, as the words Comma, Colon, etc., signify both the part pointed off and the point itself, either way of speaking is justified by analogy.

RULE.—*Expressions which break the unity of a sentence* should be inclosed by marks of parenthesis; as, "The doctrine of the immortality of the soul was taught explicitly (at least as explicitly as could be expected of an ancient philosopher) by Socrates."

When no other mark would be required if there were no parenthesis, none should be used with the marks of parenthesis. But if other marks would be used, they should precede or follow the marks of parenthesis, according to the character of the parenthetical expression. When the words in parenthesis have a point of their own after them, the point which would be used if there were no parenthesis is placed *before* the parenthesis, and the point belonging to the parenthesis is placed before the last mark of parenthesis; as, "While the Christian desires the approbation of his fellow-men, (and why should he not desire it?) he disdains to receive their good-will by dishonorable means." When any point is necessary at the place where the parenthesis is thrown in, and no point is required in the parenthesis, the point should come *after* the parenthesis; as, "Pride in some disguise or other (often a secret to the proud man himself), is the most ordinary spring of action among men."

In the reports of speeches, marks of parenthesis are used (1) to inclose remarks of approval or disapproval by the audience, and (2) to inclose the name of the persons indicated by gestures or otherwise; as, "I wish to ask the gentleman from Ohio (Mr. Thurman) a question which he may not wish to answer in this place (hear, hear)."

Marks of parenthesis are also used to enclose numerals introduced for the sake of a clear enumeration, as in the above paragraph. Queries and doubts are also interpolated in the midst of a sentence in a similar manner; as, "In 1814 (?) Napoleon called himself *King* (sic?) *of the French*." Here the interrogation after 1814 suggests a doubt of the correctness of the date, and "*sic*" (the Latin for *thus*), followed by the question mark, suggests the query whether the title was "*King*" or something else, as *Emperor*.

5. Rules for the Quotation.

The Marks of Quotation [" "] are used to show that the words inclosed by them are borrowed.

Punctuation and morality come into contact here; and the laws of both very nearly coincide at this point. To omit the marks of quotation is plagiarism, and plagiarism is a crime. In a composition which is prepared for public delivery mere marks on the manuscript are not sufficient. Distinct acknowledgment should be made in words. Long quotations are objectionable, because they imply a want of originality. If brief and appropriate, quotations add to the richness and interest of a composition.

RULE 1.—*Direct Quotations.*—A direct quotation should be inclosed by quotation marks; as, When Plato heard that his enemies called him a bad man, he said: "I shall take care so to live that no one will believe them."

A **direct quotation** is one in which the exact language is reported. When the form of expression is slightly altered, only one inverted comma and one apostrophe are used; as, 'I shall try to live so that no one will believe my calumniators.' When we make no pretension to use the exact language, but give merely the substance in our own words, the marks of quotation are unnecessary; as, It was Plato's desire to live down the misrepresentations of his enemies.

RULE 2.—*Quoted Quotations.*—When a quotation is embraced within another, the contained quotation has only single marks; as, Trench says, "What a lesson the word 'diligence' contains."

When the internal quotation comes at the end, three apostrophes are added with a space between the first and the last two; as, "Channing, the friend of humanity in every condition and under every garb, says: 'When I consider the greater sim-

plicity of their lives, and their greater openness to the spirit of Christianity, I am not sure but that the "golden age" of manners is to begin among those who are now despaired of for their want of refinement.'" The pointing of a quotation within a quoted quotation is also shown in the above example.

When a number of consecutive paragraphs are quoted, each paragraph is commenced with inverted commas; but only the last takes the apostrophes.

SECTION III.

PRINTERS' MARKS.

The most important marks which have not been already mentioned are here grouped together, for convenience, in alphabetical order. This section may be learned, or used for reference as the teacher may prefer.

1. **Accents.**—Three marks, called Accents, are used to mark the stress of voice on vowels. The Acute [´], denotes a rising tone of voice, or sometimes a simple stress; the Grave [`], a falling tone, or that the final vowel over which it is placed, as in French words and words ending in èd, is sounded; the Circumflex [^], that the vowel over which it is placed is sounded with both a rising and a falling tone, as the prolonged *ôh* uttered in sarcasm.

2. **The Apostrophe.**—The Apostrophe ['] is used (1) to mark the possessive case, and (2) to denote an omission; as, "Night's sable mantle fell." "I've made a time o' it." Plurals and words containing many sibilants take the apostrophe without any *s*, to form the possessive; as, "The Ages' voice speaks everlasting truth." "Moses' ceremonial law." 'Conscience' sake."

3. **Braces.**—These are used to show that a number of individuals are taken together as referring to something common as

Grammar includes { Orthography, Etymology, Syntax, Prosody.

4. **Brackets.**—When a parenthetical insertion is too little connected with the text for inclusion in marks of parenthesis, Brackets [ ] are used. Such cases are: (1) when a figured pronunciation is given, as in dictionaries; (2) when explanatory or omitted words are interpolated.

5. **The Caret** [∧] is used in manuscripts, to mark the accidental omission of a word or letter, which has afterwards been placed over the line; as,—

are s
"Life's cares blesings in disguise."
∧ ∧

6. **The Cedilla** is a mark somewhat like a comma placed under the letter *c*, when it has the sound of *s* before *a* or *o*, in words borrowed from the French; as, *façade* [*fasade*].

7. **Dieresis.**—A Dieresis [··] is a mark, formed of two dots, placed over the second of two successive vowels, to show that they are pronounced separately; as, *coöperation*. A hyphen is sometimes used for the same purpose; as, *co-operation*.

8. **Ellipsis.**—Marks of Ellipsis [* * * *, . . . , ————], are used to denote the omission of letters, words, sentences, and paragraphs.

9. **Emphasis.**—Marks of Emphasis call special attention to some statement. They are (1) the Index [☞], and (2) the Asterism [⁂].

10. **The Hyphen.**—This mark [-] is used (1) to connect the parts of a compound word; as, *text-book*: (2) to separate the syllables of a word when spelled; as, rev-e-la-tion: (3) to connect the parts of words which are broken at the end of a line and carried over to the next.

11. **Italics** are *letters inclined to the right*. They owe their name to the fact that they were first used by the Italian printers. They are used (1) to mark an emphatic word; and (2) in the English Bible, to show that the words printed with them are not in the original.

In writing, Italics are indicated by drawing one line under the word to be italicized.

The excessive use of Italics disfigures the printed page, and indicates bad taste on the part of the writer. Judiciously used, however, they are of great value.

12. **Leaders** are dots, used in tables of contents, to lead the eye along a line, for the completion of the sense; as,—

	PAGE
Probability	55
Verisimilitude	56
Ideal Presence	58

13. **Leads** are thin pieces of type-metal by which lines are spaced. When these are used matter is called *leaded*; when not used, *solid*.

14. **Paragraphs** [¶] are inserted in a manuscript, to indicate that a new line should be taken for the matter following it.

15. **Quantity-marks.**—There are three marks which serve to indicate the quantity of a vowel: the Macron [–], as in *tīny* the Breve [⏑], as in *hŏp*; and the Double [≍], as in shŏ͝ne. These indicate respectively a long, short, or common quantity.

16. **Reference-marks** are used to refer to notes, or specially designate words. They are (1) the Asterisk [*], (2) the Obelisk, or Dagger [†], (3) the Double Dagger [‡], (4) the Section [§], (5) Parallel Lines [‖], and (6) the Paragraph [¶]. When a greater number are required, these marks are either doubled, or letters and numbers are employed.

17. **The Section** [§] is also used to indicate a subdivision of a chapter. It is supposed to be derived from the Latin words, *Signum sectionis*, sign of a section; the two old-fashioned long *ff* being written side by side, but finally one below the other

18. **The Tilde** [Ñ] is a character written above the letter *n* in Spanish words, to show that the letter should be sounded as if spelled with *y*; as *señor*, sir.

19. **Types** have names to distinguish their shape and size. As regards shape, they are ordinary Roman, SMALL CAPITALS, ROMAN CAPITALS, *Italics*, *ITALIC CAPITALS*.

Old English, or Black Letter,

German Text,

Full-face,

Antique,

Script.

Old Style and Gothic.

As regards size, they are as follows:—

Pica.—COMPOSITION is the method of arranging

Small Pica.—COMPOSITION is the method of arran

Long Primer.—COMPOSITION is the method of arrang

Bourgeois.—COMPOSITION is the method of arranging types

Brevier.—COMPOSITION is the method of arranging types in

Minion.—COMPOSITION is the method of arranging types in the prop-

Nonpareil.—COMPOSITION is the method of arranging types in the proper

Agate.—COMPOSITION is the method of arranging types in the proper form for

Pearl.—COMPOSITION is the method of arranging types in the proper form for use. This, ever

SECTION IV.

CAPITAL LETTERS.

CAPITAL LETTERS are used for the sake of giving distinction to certain words, so that the sense may be more obvious. The most important rules for their use are stated below.

In manuscripts, capitals are indicated by drawing lines under the written words; two lines for SMALL CAPITALS, and three lines for CAPITALS.

The excessive use of capitals is similar to the abuse of Italics. Some great writers, as Thomas Carlyle, have given the weight of their usage to this practice, but even they cannot redeem it from the suspicion of affectation. In the German language every *noun* begins with a capital. Such writers as Carlyle probably borrowed their practice from German literature. Capitals are of advantage only when used so sparingly as to contrast with small letters.

RULE 1.—*First Words.*—A capital should be used to begin the first word of (1) every *sentence,* (2) every *direct quotation,* (3) every *direct question,* and (4) every *line of poetry;* as,—

(1) "The Anglo-Saxon, the substratum of our modern English, is emphatically monosyllabic. The English Bible abounds in grand, sublime, and tender passages couched almost entirely in words of one syllable."

(2) Dr. Johnson once said: "My children clear your minds of cant."
(3) Let me ask you this question: Why do you study?
(4) "Adieu! adieu! my native shore
Fades o'er the waters blue,
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew."

The word *capital* (from the Latin *caput*, head) seems to suggest the use pointed out in the above rule, as capitals are the *head* letters of sentences.

RULE 2.—*Headings.*—Headings of essays and chapters should be wholly in capitals; as, CHAPTER III.—PUNCTUATION AND CAPITALS.

RULE 3.—*Quoted Titles.*—When titles of books or essays are quoted, every noun, adjective, pronoun, verb and adverb, should begin with a capital; as, White's "Words and Their Uses." Locke's "Essay on the Human Understanding."

RULE 4.—*Names of the Deity.*—Names and titles of God and Christ should begin with a capital; as, Heavenly Father, Creator, Jehovah, Lord, Saviour, Son of God, Almighty.

When Providence is used to mean the One who provides for us, it begins with a capital; otherwise not.

When a name of the Deity is applied to a created being, it does not begin with a capital; as, "Lord of lords and King of kings." "The Lord is a great God above all gods."

There is much diversity of practice in regard to pronouns referring to God. Some insist on using Thou, Thine, Thee; He, His, Him; Who, Whose, Whom. In the best editions of the English Bible, the pronouns are not printed thus, but with small letters. Wilson says, "Pronouns referring to God and Christ should *not* begin with capitals, unless they are used emphatically without a noun."

RULE 5.—*The Bible.*—Expressions used to designate the Bible, or any particular division of it, should

begin with a capital; as, The Sacred Writings, the Holy Bible, God's Word, the Old Testament, the Gospel of John, the Psalms, etc.

The names of other sacred books also are capitalized; as the Vedas, the Koran, the Zend-Avesta, the Eddas.

RULE 6.—*Proper Names.*—Proper names begin with a capital; as, Cæsar, Apollo, Germany, the Atlantic, Christmas.

The words *river, sea, mountain,* etc., when used generally, are not proper names; but when used with an adjective or adjunct to specify a particular object, they are proper names; as, the Hudson River, the Black Sea, the Rocky Mountains.

The words *North, South, East* and *West*, are proper names when they denote certain regions of the country; as, "The North and the South are now at peace." But they are not proper names when they denote mere geographical position or direction; as, "Chicago is west of New York."

The word *Devil*, when applied to Satan, begins with a capital; as, "The Devil is the father of lies." If used generally, it begins with a small letter; as, "The devils also believe and tremble."

When a proper name is compounded with another word, the part which is not a proper name begins with a capital if it precedes, but with a small letter if it follows, the hyphen; as, Post-Homeric, Ante-Christian, Sunday-school.

RULE 7.—*Derivatives from Proper Names.*—Words derived from proper names generally begin with a capital; as, American, Roman, Christian, Mohammedan; Americanize, Romanize, Christianize, Judaize.

Some words have so completely lost their connection with their primitives, that they are printed without capitals; as, *damask*, from Damascus; *philippic*, from Philip; *simony*, from Simon.

The names of political parties, religious sects, and schools of

thought, begin with a capital, even when not derivatives from proper names; as, Whigs, Tories, Republicans, Radicals, Jews, Protestants, Catholics, Calvinists, Methodists, Baptists; Nominalists, Realists, Idealists, Associationalists, Spiritualists.

Names of the days of the week, and names of the months begin with a capital; as, Thursday, from Thor; July, from Julius; August, from Augustus.

RULE 8.—*Titles of Office and Honor.*—Titles of office and honor should begin with a capital; as, The President of the United States, His Excellency the Governor of Pennsylvania, the Emperor Napoleon, Alderman Smith, Sir Francis Bacon.

When titles like the above are used frequently, and not in connection with a proper name, small letters are used; as, 'They spoke sadly of the king's illness." But when used with the proper name, titles should always begin with a capital.

When used in a specific sense, the words *Academy, College, Constitution, State, University,* etc., should begin with a capital; as, "Harvard University is an old institution." When used generally, these words should begin with a small letter; as, "Our country owes much to its colleges and universities."

RULE 9.—*Personification.*—In vivid personification, the noun personified begins with a capital; as,—

> "With quickened step,
> Brown Night retires: young Day comes in apace,
> And opens all the lawny prospect wide."

RULE 10.—*Terms Defined.*—Words defined, or introduced for the first time, begin with a capital; as, "The Comma is used to mark the least divisions of a sentence."

RULE 11.—*Numbered Items.*—Items distinctly numbered should begin with a capital; as, "Reading serves, 1. To inform the mind; 2. To delight the imagination; and 3. To perfect the character."

When the numbers are introduced parenthetically, capitals are not necessary, nor are periods necessary after the numbers. The tendency is to drop both the periods and the capitals in the body of the text, and to reserve the uninclosed numbers for the beginning of paragraphs; or, at least, of sentences. The following is neater than the example under the rule: "Reading serves (1) to inform the mind, (2) to delight the imagination, and (3) to perfect the character."

RULE 12.—*The Pronoun I and the Interjection O.*—These should always be capitals.

RULE 13.—*Important Words.*—Any words or expressions of special importance, such as those denoting (1) historical events, (2) unusual phenomena, and (3) epochs of time, should begin with capitals; as, (1) The French Revolution; (2) the Aurora Borealis; (3) the Augustan Age.

RULE 14.—*Roman Numerals.* — Capitals are sometimes used to represent numbers; as, I., II., III., IV., V., etc.

Dates on title-pages were formerly printed in this way. References to books are frequently made by using these numbers; as, "Whately's Elements of Logic, Book II., Chap. III., Sec. V., p. 118." Many prefer, however, when the references are numerous, to use small letters; as, "Whately's Elements of Logic, book ii, chap. iii, sec. v, p. 118."

SECTION V.

THE CORRECTION OF PROOFS.

This Chapter would be incomplete without a few directions for the correction of proof-sheets. Almost every one, at some time in the course of his life, will have occasion to contribute something to the press, if it be nothing more than an advertise-

ment or an article in the local newspaper. However trifling the item may be, it is important to know that it is correct. In order to insure accuracy, two things must be done: (1) the Copy must be correctly prepared; and (2) the Proof must be carefully read. A few suggestions will be given on these two points.

1. The Preparation of Copy.

In preparing the copy, the following rules must be observed.

(1) Write *distinctly*. It is unfair to the compositor who sets up your copy, to require him to solve enigmas at every sentence.

(2) Write on only *one side of the paper*. The liability of mistake is lessened by leaving one side blank, so that opposite characters cannot be confused.

(3) Make your own *paragraphs*. It is unreasonable to impose on the printer a task which you find too difficult for yourself, or which you are too indolent to perform.

(4) See that all the words are *spelled correctly*. This especially applies to all technical or proper names, of which the compositor may reasonably be ignorant.

(5) Do your own *pointing*. Unless you use the points as you want them, the printer may not understand your meaning and so may misrepresent you.

The tribulations of a compositor who puzzles over bad copy are amusingly illustrated in the following newspaper paragraph, quoted by Wilson:

"The late Sharon Turner, author of the 'History of the Anglo-Saxons, who received three hundred a year from Government as a literary pension, wrote the third volume of his 'Sacred History of the World' upon paper which did not cost him a farthing. The copy consisted of torn and angular fragments of letters and notes; of covers of periodicals,—grey, drab or green—written in thick, round hand over a small print; of shreds of curling paper, unctuous with pomatum or bear's grease; and of the white wrappers in which his proofs were sent from the printers. The paper, sometimes as thin as a bank note, was written on both sides; and was so sodden with ink, plastered on with a pen worn to a stump, that hours were frequently wasted in discovering on which side of it certain sentences were written. Men condemned to work on it saw their dinner vanishing in

illimitable perspective, and first rate hands groaned over it a whole day for ten-pence. One poor fellow assured the writer of this paper, that he could not earn enough upon it to pay his rent, and that he had seven mouths to fill besides his own. In the hope of mending matters in some degree, slips of stout white paper were sent frequently with the proofs; but the good gentleman could not afford to use them, and they never came back as copy."

2. The Reading of Proof.

Even when the writer has observed all the above rules, and the printer has exercised skill and taste in putting the copy in type, there will often be many inaccuracies and inelegancies in the printed impression. This impression is called a Proof. Broad margins are left for corrections, which are to be distinctly noted by the author. In reading the proofs, several rules should be observed.

(1) Criticise the *matter* of the composition. This should be done as carefully as possible before sending the copy to the printer, but many things will be evident in print which are not easily detected in manuscript.

(2) See that the printer has made no *alterations*. Sometimes mistakes are made through carelessness or ignorance in reading the manuscript, and sometimes the compositor thinks he knows better than the author what ought to be said.

(3) Observe any *queries* marked by the printer. It sometimes happens that the printer *does* know better than the writer how to spell a word or punctuate a sentence. He then ought to be thanked for any query which suggests a change to the author. In all cases the suggestion ought either to be accepted and the change made, or rejected by crossing out the query, so as not to leave the printer in doubt.

(4) Use the accepted *signs* employed by printers in making corrections. These have become fixed, so that all intelligent printers understand them, and their use saves much time and trouble. The principal signs of this kind are used in the annexed example of a corrected proof-sheet.

(5) Make your corrections in the *margin* and not in the body of the page. Care is necessary to do this so accurately and neatly that the corrector of the forms will have no difficulty in understanding the changes to be made.

The Copy sent to the Printer.

The Coliseum.

A colossal taste gave rise to the Coliseum. Here, indeed, gigantic dimensions were necessary; for though hundreds could enter at once, and fifty thousand find seats, the space was still insufficient for Rome, and the crowd for the morning games began at midnight. Vespasian and Titus, as if presaging their own deaths, hurried the building, and left several marks of their precipitancy behind. In the upper walls they have inserted stones which had evidently been dressed for a different purpose. Some of the arcades are grossly unequal; no moulding preserves the same level and form round the whole ellipse, and every order is full of license. The Doric has no triglyphs nor metopes, and its arch is too low for its columns; the Ionic repeats the entablature of the Doric; the third order is but a rough cast of the Corinthian, and its foliage the thickest water-plants; the fourth seems a mere repetition of the third in pilasters; and the whole is crowded by a heavy Attic. "Happily for the Coliseum, the shape necessary to an amphitheatre has given it a stability of construction sufficient to resist fires, and earthquakes, and lightnings, and sieges."

A Specimen of Proof with Marks.

The Coliseum.

A colossal taste gave rise to the Coliseum. Here, indeed, gigantic dimensions were necessary; for though hundreds could enter at once, and fifty thousand find seats, the space was still insufficient for Rome, and the crowd for the morning games began at midnight. Vespasian and Titus, as if presaging their own deaths, hurried the building, and left several marks of their precipitancy behind. In the upper walls they have inserted stones which had evidently been dressed for a different purpose. Some of the arcades are grossly unequal; no moulding preserves the same level and form round the whole ellipse, and every order is full of license. The Doric has no *triglyphs* nor metopes, and its arch is (low too) for its columns; the Ionic repeats the entablature of the Doric, the third order is but a rough cast of the corinthian, and its foliage the thickest waterplants; the fourth seems mere repetition of the third in pilasters; and the whole is crowned by a heavy Attic. Happily for the Coliseum, the shape is to an amphitheatre has given it a stability of construction ~~sufficient~~ to resist fires, and earthquakes, and lightnings, and sieges.

necessary

Explanation of Proof-Marks.

1. Capitals are marked by drawing three lines under the word, as in line 1.

2. Small Capitals are marked by drawing two lines under the word, as in line 2.

A Superfluous Letter has a line drawn through it, and *d* (the Latin *dele*, destroy) is put in the margin.

3. An Inverted Letter is marked as in line 3.

4. A Space is inserted as in line 4.

5. A Space is removed as in line 5.

6. A Line is indented as in line 6.

7. A Word is depressed as in line 7.

8. A Word is elevated as in line 8.

9. A Word is moved, either to the right or left, as in line 9; only the mark is turned so that the angle shows the direction in which the word is to be moved.

10. A Quadrat (a piece of type metal used to space the letters) sometimes appears. Its face is depressed as in line 10.

11. A Broken Letter is marked as in line 11.

12. No Break is marked as in line 12.

A Paragraph is marked by placing ¶ in the margin.

13. Roman Letters are marked as in line 13.

14. Wrong Font, or wrong style of type, is marked as in line 14.

15. Lower Case Errors are marked as in line 15.

16. Italic Letters are marked as in line 16.

17. Words to be Transposed are marked as in line 17.

18. A Point Left Out is inserted as in line 18.

19. A Capital Letter is inserted as in line 19.

20. A Hyphen Left Out is inserted as in line 20.

21. A Letter Left Out is inserted as in line 21

22. Same as 18. See also line 26.

23. A Word or Expression Left Out is inserted as in line 23.

24. Letters to be Transposed are marked as in line 24.

25. Stet is the Latin for "let it stand, or remain," and is used when a supposed error has been corrected, but afterward is found not to be an error.

26. Quotation Marks are inserted as in line 26.

Apostrophes are inserted in a similar manner.

CHAPTER IV.

CRITICISM.

1. Definition of Criticism.

CRITICISM (from the Greek κρίνειν, *krinein*, to judge) is the art of judging of the merits and defects of any production. Literary criticism is the art of judging of the merits and defects of a written composition. The word "criticism" means also the *act* of criticising; as, "This book invites severe *criticism*;" and even a critical writing; as, "Macaulay's *criticism* of Milton." The word *critique*, however, is better suited to this last meaning.

It is a common error to suppose that criticism is the art of fault-finding. Its true function, as the word criticism implies, is judicial. The critic is a judge. Hence partiality of any kind ought not to influence his judgment. He is to point out excellences as well as defects, and, balancing all, to decide upon the value of the production. In this he will necessarily be guided by his own principles and tastes; hence it is important that these should be correct and pure. As criticism is thus dependent upon personal views and feelings, it cannot claim scientific certainty for its results, except as these are founded upon universally admitted principles.

2. The Value of Criticism.

The value of criticism is two-fold: (1) to the writer in composing; and (2) to the reader in enjoying literary works

A trained writer criticises his own work at every step of its progress, and modifies his plan and method as he proceeds. Many excellences, no doubt, are introduced without conscious intention, but many even of these are owing to a critical habit of thought, which is the result of previous effort. In addition to this habitual criticism a more deliberate and scrutinizing examination of a composition is of great value. The act of composing is frequently accompanied with a glow of satisfaction which magnifies merits and conceals defects. Hence the eye of another, or his own eye after an interval of time, will often detect faults which are not apparent to the composer at the time of writing.

On the other hand, many elaborate compositions require close inspection, to discover their latent beauties and artistic finish. Hence the competent critic has a never failing source of enjoyment in the exercise of his art.

It is a good plan to subject our literary workmanship to the criticism of another, even though he be no more competent than the writer to judge of literary merit. One's own subsequent judgment also is generally worth waiting for. It is an excellent rule never to regard a composition finished until, after sufficient time has elapsed to allow it to pass out of the writer's mind, it is deliberately criticised and retouched. In this drier light of after-thought one's ideas, plan, diction, and figures are judged according to their own merits and not with the partiality of authorship.

3. Kinds of Literary Criticism.

In criticising a composition we may make any one of several elements the prominent object of attention. (1) We may consider only the truth of the matter.

This is called Real Criticism. (2) We may limit our examination to the validity of the arguments. This is called Logical Criticism. (3) We may regard only the language used. This is called Verbal Criticism. (4) We may examine the production as a work of art, designed to gratify the taste. This is called Æsthetic Criticism.

As truth must be discovered by special acquaintance with each department of knowledge, it would be useless to attempt any statement of the principles of real criticism. Real criticism assumes two principal forms, **historical criticism**, and **scientific criticism**. The former aims to decide what documents of antiquity are worthy of credence and what events actually occurred. This has recently become an important branch of investigation. Scientific criticism aims to separate the true from the false in the data and theories of science. Logical criticism is based on certain principles called laws of thought, and is properly considered in the study of Logic. Verbal criticism derives its authority from the principles of Style as laid down in the second chapter of this book. The learner may find some excellent examples of verbal criticism in Blair's "Lectures on Rhetoric and Belles Lettres," Lectures xx.–xxiv. Æsthetic criticism is founded upon the laws of Æsthetics, or the science of beauty and kindred emotions. As some knowledge of the principles of taste is desirable in connection with criticism, æsthetic criticism will receive special attention in the following pages.

4. Method of Treatment.

There are two elements in criticism, (1) the absolute, and (2) the relative.

(1) The *absolute* element comprises the fixed principles of actual fact, the laws of thought, and the canons of style. These cannot be violated with impunity even by genius.

(2) The *relative* element comprises the conditions of taste which relate to our enjoyment of literary works. These are not the same for all times, races or persons.

Having already considered at some length the more elementary of the absolute principles, we may now devote some attention to the relative principles of criticism. The critic should know something of the powers used in æsthetic criticism and the various forms of enjoyment produced by works of literature. In the following sections, therefore, we shall consider (1) the faculties of criticism, or *Taste;* and (2) the kinds of literary enjoyment, or the *Pleasures of Taste.*

SECTION I.

TASTE.

1. Definition of Taste.

TASTE is that power of the mind which enables us to feel and discern the merits and defects of any production which is designed to please. The word is borrowed from that sense of the tongue by which we distinguish and enjoy the flavors of food and drink. It is applied metaphorically to an analogous faculty of the mind. Like the bodily sense from which the name is derived, Taste affords both pleasure and pain, but of a more refined and elevated character.

Some of the most common definitions of taste may be appended.

(1) **Blair** defines taste, "The power of receiving pleasure from the beauties of nature and art." This seems defective for two reasons: (1) Taste is as much offended by defects as it

is gratified by excellences; (2) taste is gratified by other than beautiful objects.

(2) **Alison** defines it, "That faculty of the human mind by which we perceive and enjoy whatever is beautiful or sublime in the works of nature or art." To this definition there are, substantially, the same objections: (1) The sensitiveness to defects is overlooked; and (2) taste seems limited to the enjoyment of the sublime and the beautiful.

(3) **Coleridge** says: "Taste is the intermediate faculty which connects the active with the passive powers of our nature,—intellect with the senses,—and its appropriate function is to elevate the images of the latter, while it realizes the ideas of the former." The objections to this definition are: (1) It is questionable whether there can be an *intermediate* faculty between the active and passive powers; and (2) this faculty is made out to be *both* active and passive. Such a faculty would be needless, for it would be nothing more than the active and passive powers in coöperation.

(4) **Ruskin** says: "Perfect taste is the faculty of receiving the greatest possible pleasure from those material sources which are attractive to our moral nature in its purity and perfection." This is not strictly a definition of taste, but a description of the noblest taste.

The definition given in the large print seems to avoid these difficulties. As will be shown, it is a function of taste to *feel* and also to *discern*. As a "power" may be active or passive, the definition does not assert that it is either. We shall find that it is both. The definition does not claim that taste is a distinct faculty of the mind.

2. Analysis of Taste.

Taste is not a distinct faculty of the mind but depends upon the coöperation of two powers: (1) sensibility, and (2) judgment. In an exercise of taste, sensibility is first and judgment second. For example, a beautiful poem is read in our hearing. We first feel a pleasurable emotion; we then refer our pleasure to

such a class and to such causes as judgment may decide proper. Or, if parts of the poem are of unequal merit, we distinguish by judgment between the various emotions and their supposed causes.

Philosophers are not agreed with regard to the nature of taste.

Some make it a distinct faculty. Hutcheson thinks that it is independent of every other faculty, performing for itself the functions of sensibility and judgment. This is equivalent to assuming that there is a mind within the mind. Hume, on the other hand, regards taste as a mere sensibility. Ruskin also holds this last opinion.

Some subordinate taste to some one faculty. Thus Burke maintains that taste is a function of perception; and Akenside, that it is subsidiary to the imagination.

Others consider taste as consisting wholly in a coöperation of several powers. Such seems to be the meaning of the French philosopher, Cousin, when he says: "Three faculties enter into that complex faculty that is called Taste,—imagination, sentiment, reason."

There is, doubtless, a basis of truth in all the different theories. If any one will test himself in the presence of some beautiful object, he will find that he first *feels* that the object is beautiful, and afterward tries to *discern why* it is. He may fail in his effort to ascertain the cause of his pleasure, but he has a tendency to analyze the object which grows with the cultivation of taste.

3. The Qualities of Taste.

As taste is made up of two powers, sensibility and judgment, it has two qualities corresponding to these constituents. These are (1) Delicacy, and (2) Correctness.

(1) *Delicacy of taste* implies a more than ordinary sensitiveness of mind, as delicacy of touch implies a power to discriminate fine distinctions.

(2) *Correctness of taste* demands accuracy of judgment according to the principles of taste, as correctness of opinion requires the power of comparing facts.

Each quality, to a certain extent, involves the other, and a high degree of both is frequently united in the same person.

4. Taste Universal.

Taste is possessed by all men. Children at a very early age manifest an admiration for beautiful objects. The rudest peasants delight in colored prints and painted images, and enjoy ballads and tales which are level with their comprehension. Even the lowest savages enjoy, to some extent, the beauty and grandeur of natural scenery, and are fond of decorating their persons with various ornaments. They admire an emotional and highly dramatic eloquence.

5. The Variation of Taste.

Although taste is universal, it varies greatly both in delicacy and correctness. It is as various as the faces, languages and characters of men.

(1) It varies with *age*. Children are fond of bright colors, quick motions, simple melodies and wonderful stories. As they advance in life they prefer more modest colors, more dignified movements, more exquisite harmonies and more probable tales. The young are fond of the glowing and impassioned in oratory and the romantic in poetry. The aged prefer thoughtful and epigrammatic speech and didactic poetry.

(2) It varies with *races*. The Oriental admires

only the rich and ornate; the European, the chaste and refined. In literature, the German prefers acuteness of thought and exactness of expression; the Frenchman, delicate sentiment, brevity and beauty of phraseology. Similar differences of taste are exhibited in the architecture, painting, and sculpture of different nations.

(3) It varies with *epochs*. The most ancient poems, as the Iliad, were full of martial passion, expressing all the features of the heroic age. With the progress of civilization, order, fitness, proportion, and unity became prominent, and were expressed in the dramas, lyrics, and orations of the classic age. With the introduction of chivalry, the blended sentiments of heroism, love, and religion produced a romance age. In like manner we may distinguish epochs of taste in every art.

6. The Standard of Taste.

As tastes are various, some maintain that there is no standard of taste, and adopt the ancient proverb, "De gustibus non est disputandum," "There is no disputing about tastes." If by a standard be meant a perfect measure, such as the standard weights used in commerce, there is none in literature. If by a standard be meant something by which we may decide what is excellent and what is defective, there is such a standard. Milton's "Paradise Lost," for example, is certainly a noble epic. What is the standard by which it may be judged? Is there any absolute ideal in the mind of man by which it may be exactly measured? Apparently not, for it is not universally regarded as a great epic. Some find no satisfaction in reading it;

many who do derive pleasure from it, would enjoy something else much more. Nevertheless, the *concurrent opinion* of the majority of educated men declares that it is a great poem. In the concurrent opinion of the best judges we find the only standard of taste. This standard is not easily or immediately applicable to a work of literature, and yet it is a real and the only universal measure of literary excellence.

Every age has its fashions in literature as well as in dress and manners. The writers who are most pleasing to their generation are forgotten by the next. The history of literature reveals the fact that the works which are most permanent in their influence and are regarded as classics by all generations, are not generally the most popular at the time of their composition. On the other hand, the most fashionable productions rarely outlive their authors. The novel which half a nation discuss to-day is scarcely read to-morrow. Time is an important element in deciding the merits of a literary work. It is the verdict of all ages and all nations that the ancient classics are noble works of art. Shakespeare is admired in every country and in every age where his dramas are known. Yet the latest novel or the sensational play of the hour attracts more attention for the moment than the great masters of the past. Time alone can measure all competitors for lasting fame by the standard of concurrent opinion. This standard is like a great clock which does not faithfully indicate the passing moments, but peals out the hours with infallible precision.

7. The Claim of this Standard.

The claim of concurrent opinion to the dignity of a standard rests upon the fact that the fundamental element of taste is sensibility, and this is personal. Whatever is personal has authority only as it becomes universal or, at least, general. For example, if any one should assert that salt and sugar have the same

taste, we would deny his competency to judge in such matters, and declare that his sense was abnormal. As each person must say for himself whether or not he is pleased, that must be regarded as most pleasing which pleases most persons. To reject this principle, is to affirm that each one's feeling is his only standard; which is the same as to deny the existence of any standard.

This deference to others is altogether reasonable, and yet there is no appeal from our own feelings which can be wholly satisfactory. As Professor Torrey says: "We cannot reason or argue about what is beautiful, or the reverse. We pronounce a work of art great and admirable of its kind, without reference to the views or opinions of others; I mean in a purely æsthetical judgment. Arguments to prove that it is so, or that it is not so, cannot alter our judgment, any more than if it were purely subjective, as in the pleasures of sense. We may assent to such opinions and reasonings through modesty or diffidence,—but our judgment in fact remains unaltered. We either find the thing immediately beautiful, or not at all."

8. The Cultivation of Taste.

As taste is subject to modification, it may be improved or degraded. Men differ widely by nature. Some possess a refined sensibility and a sound judgment, others being almost devoid of æsthetic powers. That taste is susceptible of improvement is evident from the rapid development of art among nations like the English, French, and Germans, who, a few centuries ago, were barbarians. That it may be degraded is equally clear from the decline of Grecian art after the Roman conquest of Greece. As a cultivated taste is of inestimable value, a few of the means of improvement may be mentioned here.

(1) Taste is improved by a judicious *exercise*. As the eye may be trained to keenness of sight, or the ear to the enjoyment of the most exquisite harmonies of sound, so taste may be refined and strengthened by attentive use.

(2) The exercise of taste should be *analytic*. It is not sufficient to feel the pleasure of beauty or sublimity; it is equally important to refer the pleasures of taste to their causes. Hence analysis should be applied to such passages in literature as are found to be pleasing, in order that the laws of art may be discovered. Often, like the fragrance of a flower, this will baffle our analysis, but sometimes it will reward us.

(3) Taste is most rapidly improved by the study of *masterpieces*. In seeking gold we naturally work the richest mines. The most celebrated poems, orations and dramas should be read with close criticism.

(4) It is useful to attempt an *imitation* of such productions as we may hope to equal. This will soon convince us of the difficulty of the highest literary art, and will especially enhance our admiration of the masters whom we would emulate. Servility of imitation should not be encouraged, nor is it best to confine ourselves to a single style of writing.

9. Catholicity of Taste.

A person is said to have a *catholic* taste when he respects the tastes of others instead of regarding his own preferences as an infallible standard. Catholicity of taste is opposed to narrowness, bigotry and dogmatism. As others may possess finer sensibilities and a better judgment than we, or as they may have better advantages

for improving their taste, we ought not to condemn as faulty those productions of literary art which are generally accepted as excellent.

Although so much is said in praise of Homer and Virgil, Shakespeare and Milton, it is doubtful if most immature minds have any real appreciation of their merits. It is only after the taste has been refined and the obstacles of a language half understood have been removed, that one is capable of enjoying the more delicate touches of literary genius. Such appreciation is worth striving for, and a failure to attain it is not so much an indication that we have outgrown these masterpieces of the past, as that we have personal acquisitions to make in the future.

SECTION II.

THE PLEASURES OF TASTE.

1. Kinds of Æsthetic Pleasure.

THE Pleasures of Taste, or æsthetic pleasures, are variously defined and classified. It will best suit our purpose here to describe and illustrate the following five sources of æsthetic pleasure in literature: (1) the Beautiful, (2) the Sublime, (3) the Witty, (4) the Humorous, and (5) the Pathetic. Their philosophy belongs to Æsthetics.

Much ingenuity has been displayed in speculations about the æsthetic emotions. A few of the principal theories may be mentioned here, although no one of them has met with universal acceptance.

As the discussion has centered chiefly upon the nature of Beauty, we may first classify the theories with regard to it These are as follows:

(1) The **Subjective** theory maintains that beauty is in the nature or action of the soul itself. As Plotinus says, "Never could eye that had not been made sunlike have seen the sun, neither can soul that has not become beautiful see beauty.' Or, as Hume says, "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them, and each mind perceives a different beauty." The subjective theory, with numerous modifications, is held by Plato, Shaftesbury, Schelling, Coleridge, Ruskin and others.

(2) The **Objective** theory regards beauty as residing in the qualities of external objects which produce pleasing emotions within the soul. As Baumgarten expresses it, "Beauty cannot exist without a desire for its possession, and the true aim of beauty consists in awakening desire; the highest beauty is where the sense-known perfection is greatest, that is, in nature." Reid observes on this point, "To say that there is, in reality, no beauty in those objects in which all men see beauty, is to attribute to man fallacious senses." Aristotle, Hogarth, Addison, Burke, Voltaire, and Brown maintain that beauty is objective.

(3) The **Objecto-subjective** theory is a compound of the two already stated. According to this view, there is in the mind an idea of the beautiful which is awakened by the presentation of external objects. Cousin says, "That which is internal in man can alone perceive the internal in nature. It is my soul that feels the soul of the universe . . . . . God is the foundation of truth, beauty, and goodness; the absolute, who is reflected wholly in all his manifestations, or in ordinary language, in all his creation." Reynolds, Cousin, Jouffroy Winckelmann and others hold this theory.

(4) The **Associational** theory holds that beauty is neither native in external objects nor in the mind, but consists entirely in the power of certain objects to recall pleasing emotions. As Lord Jeffrey says, "Objects are beautiful merely because they possess the power of recalling, or reflecting the emotions of which they have been the accompaniments." This theory was advanced by Alison.

We may now state briefly two of the most ingenious theo

ries with regard to the relations of the æsthetic emotions to each other.

(1) According to **Hamilton**, a thing is beautiful, when it occupies both the imagination and the understanding in a free, full, and agreeable activity; sublime, when the imagination and the understanding fail to represent and measure it; picturesque, when the understanding fails to measure it, but the imagination has free play on account of the variety in the object.

(2) According to **Day**, the distinction between the beautiful, the sublime, and the ludicrous, is dependent upon the relation of the idea expressed to its form of expression, as follows: (1) If the revealed idea and the revealing matter be in perfect equipoise and harmony, we have perfect beauty; (2) if the revealed idea overbear or outspan the revealing matter, we have the sublime; (3) if the revealing matter preponderate over the revealed idea, we have the ludicrous.

2. The Beautiful.

As the æsthetic emotions are states of feeling, they cannot be defined; nor can they be described, except to those who have experienced them. As light is incomprehensible to one born blind, so is beauty to one devoid of taste. Beauty may be rudely described, however, as an emotion of pleasure awakened in the mind by external objects or one's own thoughts. It affords to the mind an exquisite satisfaction independently of any use to which the object that awakens it may be devoted.

A landscape on a clear May morning, when the birds are singing, and the green fields stretch away till they seem to blend with the blue sky, while the cattle roam over them along the winding streams,—may be taken as an example of beauty.

We may note some of the causes of beauty in a composition.

(1) *Harmonious language,* or such as conforms to the rules for harmony, is highly conducive to beauty in works of literature. Many writers mainly owe their success to their felicity of phrase. As an example of the charm that musical expression may lend to a simple thought, take the following description of a cascade:

"How does the water come down at Lodore?
Here it comes sparkling,
And there it lies darkling;
Rising and leaping,
Sinking and creeping,
Swelling and flinging,
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Twining and twisting,
Around and around,
With endless rebound.
And falling and crawling and sprawling,
And driving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
Dividing and gliding and sliding,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering:
And gleaming and steaming, and streaming and beaming,
And rushing and flushing, and brushing and gushing,
And flapping and rapping, and clapping and slapping,
And curling and whirling, and purling and twirling,
Retreating and beating, and meeting and sheeting,
Delaying and straying, and playing and spraying,
Advancing and prancing, and glancing and dancing,
And so never ending, but always descending,
Sounds and motions for ever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore!"

SOUTHEY.

(2) *Concrete ideas* render a composition beautiful by filling the mind with pictures. The abstract is dry and devoid of power over the imagination. Concrete ideas have form and sometimes color, and so appeal to the mind through material objects which are their symbols. Such a use of language is sometimes called "word-painting." Mark the concrete form of expression in the following description of Napoleon:

"Flung into life in the midst of a revolution that quickened every energy of a people who acknowledge no superior, he commenced his course, a stranger by birth, and a scholar by charity! With no friend but his sword, and no fortune but his talents, he rushed into the lists where rank, and wealth, and genius had arrayed themselves, and competition fled from him as from the glance of destiny. He knew no motive but interest—he acknowledged no criterion but success—he worshipped no God but ambition, and, with an eastern devotion, he knelt at the shrine of his idolatry. . . .

"A professed Catholic, he imprisoned the Pope; a pretended patriot, he impoverished the country; and, in the name of Brutus, he grasped without remorse, and wore without shame the diadem of the Cæsars! Through this pantomime of policy, fortune played the clown to his caprices. At his touch, crowns crumbled, beggars reigned, systems vanished, the wildest theories took the color of his whim, and all that was venerable, and all that was novel, changed places with the rapidity of a drama."

CHARLES PHILLIPS.

(3) *Figures,* when fresh and appropriate, contribute to the beauty of style. Observe how beautifully Shelley, by means of a few striking figures, describes the approach of winter:

"Winter came; the wind was his whip;
One choppy finger was on his lip:
He had torn the cataracts from the hills,
And they clanked at his girdle like manacles;
His breath was a chain that without a sound
The earth, and the air, and the water bound;
He came fiercely driven in his chariot-throne,
By the ten-fold blasts of the arctic zone."

(4) *Beautiful objects* impart some of their natural attractiveness to the composition in which they are

well described. The poet's soul transforms into rhythmical language the beauty which he sees in nature. Shakespeare thus describes a night-scene :

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears : soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold :
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims ;
Such harmony is in immortal souls."

(5) *Noble sentiments,* when suitably expressed, produce the emotion of beauty. The following passage is espccially beautiful from this cause :

"No life
Can be pure in its purpose and strong in its strife
And all life not be purer and stronger thereby.
The spirits of just men made perfect on high,
The army of martyrs who stand by the Throne
And gaze into the Face that makes glorious their own,
Know this, surely, at last. Honest love, honest sorrow,
Honest work for the day, honest hope for the morrow,
Are these worth nothing more than the hand they make weary ?
The heart they have sadden'd, the life they leave dreary,
Hush ! the seven-fold heavens to the voice of the Spirit
Echo : He that o'ercometh shall all things inherit."

(6) *Worthy characters* add beauty to the compositions in which they are described and their virtues commended. Among the finest passages in literature are those in which the great and good are held up for our admiration. The following description of the village pastor, by Goldsmith, is universally admired :

"A man was he to all the country dear,
And passing rich with forty pounds a year ;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change, his place ;

Unpracticed he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
For other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.
His house was known to all the vagrant train;
He chid their wanderings but relieved their pain:
The long remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed.
. . . . . .
Beside the bed where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood. At his control
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service past, around the pious man,
With steady zeal, each honest rustic ran;
Even children followed with endearing wile,
And plucked his gown to share the good man's smile.
His ready smile a parent's warmth expressed;
Their welfare pleased him, and their cares distressed:
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven."

3. The Sublime.

Like the emotion awakened by the beautiful, that aroused by the sublime cannot be defined. It differs from the beautiful in the greater excitement of mind and feeling of awe which accompany it. Like the beautiful, the sublime gives pleasure; but it is of short duration, while

"A thing of beauty is a joy forever."

A raging storm, when darkness, thunder and lightning combine to awe the soul with the thought of its

own weakness,—may be taken as an example of sublimity.

Some of the causes of sublimity in literature are the following.

(1) *Simplicity of expression* contributes to the awakening of this emotion. The words are few and the construction plain in the sentences which men generally regard as sublime. For example, the expression cited by Longinus, "And God said, Let there be *light:* and there was *light*,"—is composed wholly of monosyllables.

Some one has pointed out the effect of changing the sublime words of Genesis into the following form: "The sovereign arbiter of nature, by the potent energy of a single word, commanded light to exist, and immediately it sprang into being." This is mere bombast.

(2) *Representations of great power* are usually sublime. Tempests, rushing rivers, volcanic eruptions, conflagrations, cataracts, battles, heroic feats of arms, all tend, when vividly presented to the imagination, to awaken the emotion of sublimity. The following passage from Coleridge's "Hymn to Mont Blanc" illustrates this statement.

"Ye ice-falls! ye that from the mountain's brow
Adown enormous ravines slope amain,—
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! silent cataracts!
Who made you glorious as the gates of heaven
Beneath the keen full moon? Who bade the sun
Clothe you with rainbows? Who with living flowers
Of loveliest blue, spread garlands at your feet?—
God! let the torrents, like a shout of nations,
Answer! and let the ice-plains echo, God!—
And they, too, have a voice,—yon piles of snow
And in their perilous fall shall thunder, God!"

(3) *Strong moral purpose* produces the feeling of sublimity. Many of the finest utterances in human history owe their power over the hearts of men to the sublimity of lofty purpose. This is called the *moral*, and sometimes the *sentimental*, sublime. Some examples are given below.

(1) Devotion to **friends**, under circumstances of difficulty and danger, is sublime. The celebrated story of Damon and Pythias illustrates this. Damon, having incurred the enmity of Dionysius, tyrant of Syracuse, was sentenced to death. Pythias remained as a hostage, while his friend visited his family, with the understanding that he would be executed if Damon did not return. Damon, true to his friend, came back before the appointed time.

(2) Devotion to **country** is often sublime. The story of Marcus Curtius, a Roman youth who plunged into a chasm which had opened in the forum, to render his country perpetual, as the prophets declared he would,—is an example of sublime patriotism.

(3) Devotion to **honor** is often sublime. Regulus the Roman, having given his oath to return to Carthage, where he was a captive, if his visit to Rome should not prove successful in securing an exchange of prisoners, dissuaded his countrymen from making an exchange, and returned to Carthage to suffer the most cruel tortures.

The most sublime words ever uttered are those of Jesus Christ in the hour of his agony on the cross, "Father, forgive them, for they know not what they do."

(4) *Dangerous situations* arouse this emotion in those who are not personally in danger. Hence descriptions of perilous scenes are generally sublime. The following from a translation of Homer illustrates this form of the sublime. Odysseus is shipwrecked, and this is the description of his landing:

"But now within a voice-throw of the rocks
The sound of waters did his ears appall.
Full on the coast the great waves' thunder-shocks
Roll, and afar the wet foam-vapors fall.
No roadstead there, no haven seemed at all,
Nor shelter where a ship might rest at ease;
But from the main-earth darted a wild wall
Of headlands. Then Odysseus' heart and knees
Were loosened; and his soul thus spake in the deep seas."

(5) *Indignation* sometimes arouses the emotion of sublimity. The following, from Catiline's imagined address to the senate of Rome, rises to the sublime:

"Here I devote your senate! I've had wrongs,
To stir a fever in the blood of age,
Or make the infant's sinews strong as steel.
This day's the birth of sorrow!—This hour's work
Will breed proscriptions.—Look to your hearths, my lords,
For there henceforth shall sit, for household gods,
Shapes hot from Tartarus! all shames and crimes,—
Wan Treachery, with his thirsty dagger drawn;
Suspicion, poisoning his brother's cup;
Naked Rebellion, with the torch and axe,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like Night,
And Massacre seal Rome's eternal grave!"

(6) *Vastness* of time or space is conducive to this emotion. Thoughts of eternity or boundless space are especially sublime. Even mountains and oceans afford such expansion to the imagination as to produce a feeling of sublimity. The following passage from Bryant is sublime from the comparative insignificance of man as well as the vastness of creation, both of which are made prominent throughout.

"The golden sun,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death,
Through the still lapse of ages. All that tread
The globe are but a handful to the tribes
That slumber in its bosom.—Take the wings
Of morning,—and the Barcan desert pierce,

Or lose thyself in the continuous woods
Where rolls the Oregon, and hears no sound
Save his own dashings,—yet the dead are there;
And millions, in those solitudes, since first
The flight of years began, have laid them down
In their last sleep."

(7) *Mystery* is a potent cause of the sublime. Thoughts about darkness, death, the world of spirits, supernatural events, and the inscrutable providences of deity, are full of sublimity. The following passage from Job is an example:

"In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up. It stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence, and I heard a voice saying, 'Shall mortal man be more just than God? shall a man be more pure than his Maker?'"

4. The Witty.

The feeling produced by the witty is not so purely emotional as that occasioned by the sublime and the beautiful. It is characterized by some perversion of thought, and depends chiefly upon (1) the association of incongruities, (2) expressed in brief and pointed language. As its basis is an odd fancy, wit is short-lived.

The nature of wit will be more clearly seen from its causes.

(1) *Incongruity* is a principal source of wit. We find in nature a regular succession of events and a proportion between events and their causes. When this regularity and proportion are violated, surprise is awakened, and, if trivial, the detection of the incongruity awakens the emotion of the ludicrous. The following example will illustrate this kind of wit:

"'Twas night! the stars were shrouded in a veil of mist; a cloudy canopy o'erhung the world; the vivid lightnings flashed and shook their fiery darts upon the earth; the deep-toned thunder rolled along the vaulted sky; the

elements were in wild commotion; the storm-spirit howled in the air; the winds whistled; the hail-stones fell like leaden balls; the huge undulations of the ocean dashed upon the rock-bound shore; and torrents leaped from the mountain-tops; when the murderer sprang from his sleepless couch with vengeance on his brow,—murder in his heart,—and the fell instrument of destruction in his hand.

"The storm increased; the lightning flashed with brighter glare; the thunder growled with deeper energy; the winds whistled with a wilder fury; the confusion of the hour was congenial to his soul, and the stormy passions which raged in his bosom. He clenched his weapon with a sterner grasp. A demoniac smile gathered on his lip; he grated his teeth; raised his arm; sprang with a yell of triumph upon his victim; and relentlessly killed—a mosquito!"

Any degradation of a dignified subject, or undue elevation of a mean one, is called a **Burlesque.** A combination of the great and the little is called by the same name.

The **Mock-heroic** is the degradation of that which is grand to that which is insignificant. It is a form of burlesque.

A **Parody** or **Travesty** is a burlesque imitation of something serious, as the following:

ORIGINAL. "O, ever thus, from childhood's hour,
I've seen my fondest hopes decay;
I never loved a tree or flower,
But 'twas the first to fade away."

PARODY. "O, ever thus, from childhood's hour
This cruel fate on me hath fell;
There always comes a soaking shower
When I've forgot my umberell."

(2) *Unexpected coincidence* is a source of wit. The detection of undiscovered resemblances, a play upon words having the same sound but different senses, and a quick perversion of the intended meaning, are regarded as witty. The following are illustrations:

"An epigram is, like a bee
A lively little thing;
Its body small, its honey sweet,
And *in its tail a sting.*"

"Pope came off clean with Homer; but they say
Broome went before and kindly swept the way."

The play upon the name in the last example is called **Paronomasia**, or **Pun.**

A witty reply is called **Repartee.** This is an example: "Said a would-be agreeable, taking his seat between Madame de Staël and the reigning beauty of the day, 'How happy I am to be thus seated between a wit and a beauty.' 'Yes,' replied Madame de Staël, '*and without possessing either!*'"

An apparent congruity which is in reality an incongruity is called a **Bull.** A poor Irish peasant was floundering through a bog on a pony. In its efforts to gain solid ground, the animal entangled one of its feet in a stirrup. "Arrah, me boy!" exclaimed the rider, "if *you* are getting up, it's time for *me* to get down."

5. The Humorous.

Humor is wit with an infusion of good nature and sympathy. Wit is a brilliant flash; humor is a lingering sunbeam, cheering while it brightens. It is nobler than wit, for it mingles the emotions of the heart with the conceptions of the intellect. Some of the sources of humor are mentioned below.

The following fine **distinction between wit and humor is** drawn by E. P. Whipple:

"Wit laughs at things; humor laughs with them. Wit lashes external appearances, or cunningly exaggerates single foibles into character; humor glides into the heart of its object, looks lovingly on the infirmities it detects, and represents the whole man.

"Wit is abrupt, darting, scornful, and tosses its analogies in your face; humor is slow and shy, insinuating its fun into your heart. Wit is negative, analytical, destructive; humor is creative. . . . . .

Old Dr. Fuller's remark that a negro is 'the image of God in ebony,' is humorous; Horace Smith's, that 'the task-master is the image of the devil cut in ivory,' is witty."

(1) *Playful freedom of expression* is a source of humor. It is exemplified in the following passage of Hawthorne's "Rill from the Town Pump." The Pump says:

"Welcome, most rubicund sir! You and I have been great strangers hitherto; nor, to confess the truth, will my nose be anxious for a closer intimacy, till the fumes of your breath be a little less potent. Mercy on you, man! the water absolutely hisses down! Fill again, and tell me, on the word of an honest toper, did you ever, in cellar, tavern, or any kind of dram-shop, spend the price of your children's food for a swig half so delicious? Now, for the first time these ten years, you know the flavor of cold water. Good-bye; and, whenever you are thirsty, remember that I keep a constant supply, at the old stand."

(2) *Human failings,* when spoken of without severity, give rise to the feeling of the humorous. Thackeray and Dickens are especially fine in their humorous treatment of character. "The Pickwick Papers" is humorous throughout. A sufficiently long example to illustrate this source of humor cannot be introduced here.

(3) *Joking one's self* often has a humorous effect. However sharp the jest, it is universally understood that the jester has a kindly regard for himself, which divests his expressions of all asperity.

Sydney Smith remarked to the Chapter of St Paul's, on the proposal to lay a wooden pavement around the building, "If we lay our heads together, the thing is done." As he includes himself, this is humorous. If he had said, "If *you* lay *your* heads together," it would have been witty, but not humorous.

6. The Pathetic.

Pathos, or the tender emotion, is one of the most powerful elements of both literature and oratory. It is founded on sympathy, and seldom fails to engage the interest and touch the heart. It is the secret

charm of love tales and the poetry of the affections.

Some of its causes may be pointed out.

(1) *Examples of compassion in others* produce the emotion of pathos. Burke's description of Howard is a fine instance :

"He has visited all Europe, to dive into the depths of dungeons ; to plunge into the infections of hospitals ; to survey the mansions of sorrow and pain ; to take the gauge and dimensions of misery, depression, and contempt ; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men in all countries."

(2) *Scenes of sorrow and suffering* touch the heart with sympathy, and awaken a feeling of pathos. The following description of the burial of a widow's son, will serve as an example :

"The service being ended, preparations were made to deposit the coffin in the earth. There was that bustling stir that breaks so harshly on the feelings of grief and affection: directions were given in the cold tones of business; the striking of spades into sand and gravel, which, at the grave of those we love, is of all sounds the most withering. The bustle around seemed to awaken the mother from a wretched reverie. She raised her glazed eyes, and looked about with a faint wildness. As the men approached with cords to lower the coffin into the grave, she wrung her hands and broke into an agony of grief. The poor woman who attended her, took her by the arm, endeavored to raise her from the earth, and whispered something like consolation. . . . . As they lowered the body into the earth, the creaking of the cords seemed to agonize her ; but when, on some accidental obstruction, there was a jostling of the coffin, all the tenderness of the mother burst forth ; as if any harm could come to him who was far beyond the reach of worldly suffering."—IRVING.

(3) *Personal devotion,* under circumstances of trial and disappointment, is often pathetic. The story of Evangeline's sorrow and search for her lost lover, so beautifully told by Longfellow, enlists our sympathies for the unfortunate maiden. The following is a passage from the poem :

"Thus did the long sad years glide on, and in seasons and places
Divers and distant far was seen the wandering maiden ;—

Now in the tents of grace of the meek Moravian Missions,
Now in the noisy camps and the battle-fields of the army,
Now in secluded hamlets, in towns and populous cities.
Like a phantom she came, and passed away unremembered.
Fair was she and young, when in hope began the long journey;
Faded was she and old when in disappointment it ended.
Each succeeding year stole something away from her beauty,
Leaving behind it, broader and deeper, the gloom and the shadow.
Then there appeared and spread faint streaks of grey o'er her forehead,
Dawn of another life, that broke o'er her earthly horizon,
As in the eastern sky the first faint streaks of the morning."

(4) *Reminiscences or prospects of loss* are touching. The thought of departed greatness, past magnificence, perished beauty, or extinguished virtue awakens pathos in the soul. In like manner the expectation of death or separation from loved objects, arouses pathetic feelings. Wolsey's Soliloquy illustrates this:

So, farewell to the little good you bear me.
Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope; to-morrow blossoms,
And bears his blushing honors thick upon him:
The third day comes a frost, a killing frost;
And,—when he thinks, good easy man, full surely
His greatness is a ripening,—nips his root,
And then he falls as I do. I have ventur'd
Like little wanton boys that swim on bladders,
This many summers in a sea of glory;
But far beyond my depth: my high-blown pride
At length broke under me; and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must forever hide me.
Vain pomp and glory of this world, I hate ye.
I feel my heart new-open'd. O, how wretched
Is that poor man that hangs on princes' favors!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have:
And when he falls, he falls like Lucifer,
Never to hope again.

CHAPTER V.

SPECIAL FORMS OF COMPOSITION.

1. Kinds of Composition.

HAVING considered the general principles of composition, we may now attend to some of its special forms. The principal forms are as follows.

(1) *Prose* (from the Latin *prosa* contracted from *prorsa*, and that from *proversus*, straight forward) is the general name for all forms of discourse which are not in verse. It has, however, a narrower meaning. In its narrow sense, it means representative discourse, or such as aims only to represent the theme to the intellect with clearness and force. Hence the adjective *prosaic* is applied to that which does not awaken the emotions.

(2) *Poetry* (from the Greek ποιεῖν, *poiein*, to make) is the common word for all that is expressed in verse. This also has a narrower sense. That is called poetry which arouses feeling or awakens the æsthetic emotions. Its natural form is meter and rhyme, but the Book of Job is a poem which, in its ordinary English form, has neither meter nor rhyme. From this sense of the word, arises the adjective *poetical*, applied to that which arouses the æsthetic emotions.

(3) *Eloquence* (from the Latin *elŏqui*, to speak

out) is popularly regarded as a form of prose, but differs from common prose. It is an utterance of one's feelings with the aim of producing similar feelings in others, and so influencing the will. It differs from poetry in being persuasive, while the end of poetry is not to persuade, but to please.

Each of these forms of composition has a great number of varieties. Much ingenuity has been expended in classifying them, but no really philosophical classification has yet been made. We may mention some of the principal forms of prose, reserving the varieties of eloquence and poetry for another place.

A **History** (from the Greek *ἱστορεῖν, historein,* to learn, to know by inquiry) is a narrative of events, either real or fictitious. It is usually arranged in a methodical manner, so as to show the connection of causes and effects.

A **Chronicle** (from the Greek *χρονικός, kronicos,* concerning time) is a history in which the events are stated with special reference to the order of time.

Annals (from the Latin *annalis,* from *annus,* a year) are a chronicle divided into distinct years.

Biography (from the Greek *βίος, bios,* life, and *γράφειν, graphein,* to write) is the narrative of an individual life.

An **Autobiography** (from the Greek *αὐτός, autos,* self, and English biography) is a biography written by the person whose life is narrated.

A **Memoir** (from the Latin *memoria,* memory) is a history composed from personal experiences and memory.

A **Novel** (from the Latin *novellus,* diminutive of *novus,* new) is a fictitious narrative, designed to represent the operation of human passions, especially of love.

A **Romance** (from the Latin *romancium,* a dialect in which this kind of composition was first written) is a kind of novel which treats of wild or startling adventures, particularly in love or war.

A **Tale** (from the Anglo-Saxon *tellan,* to tell) is a short narrative, and may be either true or false.

An **Essay** (from the Latin *exagium*, a weighing, but commonly referred to the French *essayèr*, to attempt) is a brief composition on any theme, generally designed to set forth one's views on the subject, but impersonal and dignified in its style. Some books are called essays, as Locke's "Essay on the Human Understanding." The word is more commonly applied to a shorter composition.

A **Dissertation** (from the Latin *dissertatio*, a discourse) is a formal and elaborate essay. The name is less commonly applied to compositions than formerly.

A **Treatise** (from the English verb *to treat*) implies a more formal and methodical treatment than an essay, but is not necessarily a full and elaborate discussion of the subject.

A **Tract** (from the Latin *tractus*, from *trahère*, to draw) is a short treatise, and especially a brief treatise on practical religion.

A **Critique** (from the Greek κριτικός, *kritikos*, from κρίνειν, *krinein*, to judge) is a critical examination of a literary production, in which its merits and defects are estimated.

A **Review** (from the Latin *re*, again, and *vidēre* to see) is a critique published in some critical journal or magazine. The word is also applied to certain periodical publications, originally designed for the criticism of new books, but now devoted to current topics of interest, as the "North American Review."

2. Method of Treatment.

As it is impossible within our limits to discuss all the various kinds of composition, only such as nearly all persons need to know something about are considered in this book. The most important are (1) *Descriptions*, (2) *Narratives*, (3) *Letters*, (4) *Orations*, and (5) *Poems*. These will be treated of in the following sections.

SECTION I.

DESCRIPTIONS.

1. Qualities of a Good Description.

A DESCRIPTION ought to have the following qualities.

(1) It should have a *purpose.* It is generally undesirable to enumerate all the qualities of what we are describing, for this would make the description tedious. By having some purpose definitely fixed in the mind, we are able to select only such circumstances as are relevant. A description which would be suitable to a poem would not be of much value to a man of science.

(2) It should have *unity.* The impression made upon the mind should be that of one thing, all of whose parts are properly connected. A natural order in considering the parts conduces to unity. In describing a tree, for example, it would be a violation of unity to speak first of its trunk, then of its fruit, then of its leaves, and finally of its size and shape. It would be better first of all to mention its size and shape; and then, beginning at the trunk, to follow the branches to the leaves, and finally describe the fruit. In this way the growth of our idea of the tree would follow the order of nature in the growth of the tree itself.

(3) It should be *complete.* It is not meant that a description must contain all that can be said of that which is described. A description is complete when nothing essential to the purpose has been omitted. Circumstances of time, place, and habit, are often important. In descriptions of things which change, the time of observation ought to be noted. Animals are

not adequately described unless their habits and dispositions are noticed.

(4) It should be *brief*. When we read or hear a description, we do not see all the parts at once, as we do in a picture, but must form an idea in our own minds out of the elements furnished in succession. For this reason description becomes indistinct when it is very long, as the mind cannot recall and combine a very large number of details.

The laws of description are much more fully treated in the "Science of Rhetoric." Many abstract principles would be confusing to the unpracticed writer. Hence no rules are given here for the description of mental states and forms of character.

There is scarcely any kind of composition that affords more scope for genius than description. To paint well with words requires as much skill as to paint well with colors.

2. The Process of Describing.

The successive steps in the process of describing are as follows.

(1) Select a *point of view*. Every thing depends upon this. A description cannot have unity unless the object be viewed from some one point. It is confusing to change the point of view at any time without giving notice.

(2) Select *characteristic qualities*. There are many qualities that are common to the object described and all similar objects. It may always be taken for granted that a reader or hearer knows *something*, and needs to be informed only of what is peculiar. An active mind enjoys a free play of imagination in combining the elements of whatever is described.

(3) Enumerate qualities in their *natural order*. Much depends upon this. The more closely we follow

the order of actual conception the better. When an object is described in this manner interest seldom flags, and we almost *see* the reality.

(4) Use *comparisons,* to make the description vivid and life-like. Some resemblance may suggest a better known or more striking object. Many beautiful descriptions owe much of their attractiveness to a happy comparison. Goldsmith, after describing the purity, charity and tenderness of a village pastor, concludes with the words,—

"As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Tho' round its breast the rolling clouds are spread,
Eternal sunshine settles on its head."

Study closely the following beautiful description of the Puritan Balfour and his surroundings, by Sir Walter Scott:

"Upon entering the place of refuge, he found *Balfour seated* on his humble *couch*, with a pocket *Bible open* in his hand, which he seemed to study with intense *meditation*. His *broadsword*, which he had unsheathed in the first alarm, at the arrival of the dragoons, lay naked across his knees, and the little *taper* that stood beside him on the old *chest*, which served the purpose of a table, threw a partial and imperfect *light* upon those stern and harsh *features*, in which ferocity was rendered more solemn and dignified by a wild cast of tragic enthusiasm. His *brow* was that of one in whom some strong o'ermastering principle has overwhelmed all other passions and feelings,—*like the swell of a high spring-tide*, when the usual cliffs and breakers vanish from the eye, and their existence is only indicated by the chafing foam of the waves that burst and wheel over them."

Notice how the writer has fulfilled the conditions of a good description. First, he takes his point of view at the entrance to the place where Balfour is. He then notes the posture of the Puritan, the couch on which he is seated, the open Bible in his hand, his meditation in study, his broadsword, the taper by his side, the chest on which it stands, the light on his features, his brow so expressive of his character, and finally completes the picture with the impressive comparison which closes the passage.

SECTION II.

NARRATIVES.

1. Qualities of a Good Narrative.

A NARRATIVE, whether true or fictitious, should possess the following qualities.

(1) It should have a *purpose.* As a description gives an account of some object, a narrative gives an account of some event. But every event, such as a storm, a battle, or a voyage, has a number of circumstances connected with it, some of which are essential to one purpose, others to another. By forming a distinct purpose, and keeping it steadily in view, we secure interest in the narrative.

(2) It should have *unity.* This is quite as necessary in a narrative as in a description, but more difficult to secure, because the objects described stand out as distinct individuals, while events are closely connected with others.

(3) It should be *complete.* A narrative should not begin at such a point as to make the incidents seem improbable, nor end with abruptness. Completeness, therefore, requires that a narrative commence at the beginning and continue to the end of an action. In order to be interesting it must not omit striking details.

(4) It should be *brief.* The proverb, "Brevity is the soul of wit," applies with special aptness to a narrative. A story spun out beyond reasonable limits becomes wearisome.

The power of successful story-telling is a rare but charming gift. The dry chronicles of the early English historians contain most of the facts of Sir Walter Scott's fascinating romances, but these dead facts leaped into life at the touch of the great enchanter. No one reads the old chronicles, but nearly everyone is delighted with the stories based upon them. The difference of interest is owing to that power of genius which transforms lifeless facts into life-like pictures. This transformation is, to a great extent, the result of a vivid imagination, imparting color, order and proportion to the facts. It may seem paradoxical, but it is true, that imagination is as necessary to the historian as to the romancer. Imagination does not imply falsehood. On the contrary, it is necessary to the realization of all truth expressed in forms or material symbols. A true story, as much as an invented one, requires imagination, to render it vivid. The secret of successful narrative is a vivid realization of details and their relations.

2. The Plot of a Narrative.

Every narrative designed to be interesting ought to have a *plot*. By this is meant such an arrangement of incidents as to excite and retain the interest. In a short anecdote, it is a mere withholding of the *point* of the story, until the circumstances are all related. In a novel, it is an intricate combination of the incidents in such a manner as to arouse the expectation and sustain the interest, often for a long time, till the *denouement*, or issue of the story.

The peculiar fascination of works of fiction depends greatly upon a skillfully constructed plot. Even when it is known that the whole story is a fabrication, one can hardly repress the desire to know the end; the mind finding no satisfaction until the destiny of each character is determined. Some persons always spoil a story because they cannot withhold the conclusion or enshroud it in mystery. The end is known as soon as they begin, and, therefore, the reader cares little for the narrative.

Others form a plot in the simplest anecdote, and are listened to with admiration when they tell it. The power to do this is, no doubt, to a great extent, a secret of genius, but analysis reveals some of the principles which must be observed.

3. The Qualities of a Plot.

A plot should have the following qualities.

(1) The narrative should seem *important*. The idea of importance may be suggested by foreshadowing an interesting conclusion. A strange scene, a peculiar character, or a mysterious occurrence is, therefore, generally an appropriate introduction to a narrative.

(2) *Probability* is necessary to a good plot. Improbability, however, may contribute to the interest, if there be a reasonable hope of a final explanation.

(3) *Suspense* conduces to the interest of a story, if it be not too long continued. Patience must be rewarded, however, at intervals by some development of the plot, or the narrative seems dull and interest flags.

(4) *Climax* is important in a narrative. The interest should grow as the story advances, until the *denouement* is reached. This should be reserved till the last, and not too distinctly anticipated.

The qualities of a plot mentioned above belong to the best histories as well as to works of fiction. Gibbon, Macaulay, and especially Prescott, are sometimes almost dramatic in their management of plot. Fiction, however, affords the finest field for skillful narrative, because the writer is free to combine his incidents in the most effective way. Some writers of fiction rely chiefly upon the plot for their success as story-tellers. Wilkie Collins is preëminent for the ingenuity of his plots. Others depend little upon the plot, but excel in the portraiture of character. Dickens and Thackeray are distinguished mainly for their delineation of different phases of life. Sir Walter Scott unites an intricate plot with life-like painting of characters.

SECTION III.

LETTERS.

1. The Purpose of Letters.

A LETTER is a written communication from one person to another. It is intended to take the place of a conversation, and this purpose determines the form, the length, the style, and the general tone of a letter. It is a kind of personal address, and, accordingly, is less formal and more direct than other forms of written composition.

The adjective epistolary (from the Greek *ἐπί, epi,* to, and *στέλλειν, stellein,* to send) is applied to correspondence by letter. The primary idea of a letter is a conversation at a distance. If this be kept in mind, one can scarcely fail to write appropriately if he can converse properly; for a letter may be familiar or reserved, jocular or dignified, according to the relations between the writer and the one addressed.

2. The Kinds of Letters.

Letters constitute the principal part of written composition. They are written on every conceivable topic, in almost every temper of mind, by and to every class of persons. Hence they are of as many kinds as are the thoughts and purposes of those who write them. A few of the most important kinds of letters, with the style appropriate to each, may be mentioned.

(1) *Didactic letters,* designed for instruction, and often almost as formal as a treatise, were formerly a very popular form of literature. The famous book on Etiquette, by Lord Chesterfield, is in the form of letters

to his son. Montesquieu's Persian Letters are designed to convey political instruction.

This form of composition was employed by the ancients. Seneca and Pliny wrote treatises in this form. Seneca's Epistles claim to be simply letters to a friend, but they are in reality dissertations in the epistolary form on moral subjects. Pliny discourses of natural history in the same way, and his Letters are as elegant in style as if their substance had been expressed in formal dissertations.

(2) *News letters* are communications to newspapers, containing accounts of events in various places, descriptions of ceremonies and eminent persons, and opinions gathered from public men. Such letters are often of great interest, and are sometimes written with skill and taste. They should be brief, timely, and sprightly, and written in an easy, flowing style.

Several of the finest living writers are engaged in correspondence with the best metropolitan journals. They make letter-writing a profession, and devote themselves to it with enthusiasm. Their letters are usually brilliant rather than profound, dealing chiefly with current events in politics, religion and literature. They are often full of humor and fancy, and the predominant style is what is sometimes called *picturesque*, from the graphic character of the diction.

(3) *Official letters* are communications between men in their public capacity. They should always possess perfect clearness, the utmost possible brevity, and a firm dignity of tone. They should also contain the usual terms of courtesy.

(4) *Letters of business* are of great importance on account of the interests frequently involved in them. They should be clear, brief, direct and gentlemanly.

Every thing irrelevant to the business in hand should be excluded. They should contain such reference to former correspondence that the business may not be confused through personal failure of memory. Business men usually file their letters, sometimes copies of those sent as well as those received, so that, in a reply, the date of the letter answered often aids the person addressed in recalling what he said.

Great losses in business have resulted from carelessness in correspondence. Ambiguous language may be wrested from its purpose, and made an excuse for delay or a different action from that desired. Hence no one should be more pains-taking in acquiring a clear, concise style of writing than the man of business.

Carelessness in spelling, blunders in construction, or want of taste in the expression of thought, often interfere with success in the world of business. The business character of a man or firm is judged of by strangers from the appearance of their correspondence.

(5) *Letters of introduction* are designed to commend a friend to another person of one's acquaintance. These should never be written without forethought, inasmuch as the writer, to a certain extent, vouches for the character of the person introduced.

Such letters are generally left unsealed, and the name of the person introduced is written on the lower left hand corner of the envelope, in order that the persons, on meeting, may greet each other without embarrassment. The name of the person addressed is also placed on the envelope, in the usual manner for other letters.

(6) *Letters of friendship* commonly receive less attention in their composition than they deserve. They should be free from pedantry and egotism.

Their general tone is determined by the relation of the parties. It is safest to be rather more dignified and precise in a letter than in ordinary conversation with our friends. Neatness and correctness are indispensable to a good letter, no matter how intimate one may be with his friend. A plain hand-writing is as much deserved by a father or brother as by an officer of state.

One caution is worth remembering in writing letters of friendship. Words that are spoken in privacy reach no other ears than those for which they were intended. Words that are once written upon paper may be seen by many eyes for which they were not designed. It is wise, therefore, never to write any thing which the world might not read without causing mortification and regret to the writer or the person addressed. In addition to this, a letter once sent cannot be recalled, and it may not be read in the spirit in which it was written.

(7) *Notes* are short letters, generally limited to a single point of business. They are properly written on smaller paper than ordinary letters, and in quality it should be plain, fine and neat.

In addressing notes to ladies, the eldest daughter of the family is entitled to the designation Miss ——, without any Christian name. If Mr. Brown has three daughters, Mary, Annie, and Emily, the first [Mary] is Miss Brown; the second, Miss Annie Brown; the third, Miss Emily Brown. Taken together, they are the *Misses Brown*, not the *Miss Browns*.

Care must be taken in writing notes, to use the *third* rather than the first and second persons; as, "*Mrs. Brown* presents her compliments to Mr. Smith, and solicits the pleasure of *his* [not your] company on Saturday evening, the 18th inst."

The following are specimens of some of the most common forms of notes.

INVITATIONS.

(1)

Mr. Barnes requests the presence of Professor King at dinner on Friday next, at 6 o'clock.

4 Prospect Ave.,
July 6th.

(2)

Mr. B. K. Town presents his respects to Miss Taylor, and asks the pleasure of her company to the Concert this evening.

Mansion House,
Oct. 3.

(3)

Mr. and Mrs. Blaine solicit the company of Mr. Jewett on Tuesday evening, the 7th inst.

90 Elm St.,
July 4th.

REPLIES.

(1)

Mr. King accepts with pleasure Mr. Barnes' kind invitation for the 10th inst.

24 Clark St.,
July 6th.

(2)

Miss Taylor presents her compliments to Mr. Town, and regrets that a previous engagement will prevent her acceptance of his invitation.

Hamilton Square,
Oct. 8

(3)

Mr. Jewett regrets that absence from town will compel him to decline Mr. and Mrs. Blaine's invitation for Tuesday evening.

Park Hotel,
July 5th.

NOTE OF INTRODUCTION.

New York, June 10, 1878.

My dear Sir:

Allow me to introduce to you my friend the Rev. C. P. Bryant, a clergyman of the Presbyterian Church, and a resident of Boston. Any favors which you can do for him during his stay in your city will be esteemed as a personal favor by

Your friend,

H. H. Lewis

Wm. C. Markley, M. D.,
Chicago,
Ill.

3. Parts of a Letter.

The essential parts of a letter are: (1) the Superscription, or introduction; (2) the Body, or substance of the letter; (3) the Subscription, or closing expression and signature; and (4) the Address, or direction on the envelope. The superscription, subscription, and address will now be considered in order.

(1) The *Superscription* of a letter consists of (1) the name of the place, (2) the date of writing, and (3) the designation of the person addressed; as,—

Lewisburg, Pa., June 10, 1876.

Sheldon & Co.,

New York.

Gentlemen:

(1) **The Name of the Place.**—This should never be omitted if the letter is to go to another town. It includes much or little according to the nature of the case. Philadelphia and other great cities are so well known that it is needless to say, Philadelphia, Pa. Small towns, especially when there are several of the same name, should be specified by the addition of the State; as, Madison, Wis., Madison, Ind., Madison, N. J. In cities, the name of the street and number of the house should always be given; as, 184 Broadway, New York. Contractions of names should be made distinct. N. Y. and N. J. are made very much alike by careless writers. Even the name of the County should be added, if the place is small or unknown to the person addressed; as, Winfield, Union Co., Pa. This enables a correspondent to direct his letter correctly.

(2) **The Time.**—Every letter should have a date. Business letters especially ought never to be written without the month, the day of the month, and the year. The date ought not to be put at the bottom, as is sometimes done.

(3) **The Designation** of the person addressed differs according to our relation to the parties. Letters of friendship usually begin with such expressions as the following:

My dear Friend,

My dear Father,

My darling Sister,

Dear Brother,

More formal letters begin as follows:

Dear Sir,
My dear Sir,
Dear Madam,

Letters addressed to public officers should be quite formal. The following are examples:

(1)

To the President of the Senate and the Speaker of the House of Representatives.

Gentlemen:

(2)

His Excellency,
John F. Hartranft,
Governor of Pennsylvania.

Sir:

Business letters often have the name of the firm addressed and their place of business, as a part of the designation; as,—

Sheldon & Co.,
6 Murray St.,
New York.

Gentlemen:

In other letters the name of the one addressed and the name

of his post office are generally placed at the close of the letter to the left and a little below the writer's signature. This should not be neglected.

The punctuation of the superscription is illustrated in the examples.

(2) The *Subscription* of a letter consists of (1) the Term of respect or affection, and (2) the Signature; as,

Yours very truly,
James E. Newman.

(1) **The Term** used in closing a letter depends upon our relation to the person addressed. Letters of friendship close with such expressions as the following:

As ever yours,
Your affectionate husband,
Affectionately yours,
Devotedly yours,
Yours fraternally,

More formal expressions are:

Yours truly,
Yours respectfully,
Very truly yours,
Very respectfully,
Respectfully yours,
Your humble servant,
Your obedient servant,

(2) **The Signature** deserves some attention. Married women should prefix *Mrs.* to their name; as,—

Yours truly,
Mrs. Robert Hall.

The first name of her former husband should be dropped by a widow, and her name before marriage should be used, retaining the prefix *Mrs.*; as,—

Yours truly,
Mrs. Sarah Hall.

The sex of the writer ought always to be evident from the signature. This is of special importance in writing to a stranger. The sex may generally be made known by using the Christian name, instead of the mere initials. It is generally best to write the first name in full in any case. Its omission often leads to a confusion of persons.

It is not customary with people of good taste to use any title in signing letters or other documents. Rev., Hon., and Prof., are prefixed to the names of gentlemen by others, but never by themselves, unless they are ill informed of good usage. The same applies to titles of all kinds.

(3) *The Address* secures the safe delivery of the letter, and hence ought to receive attention. It consists of three parts: (1) the Name, (2) the Title, and (3) the Residence, as,—

Howard Smith, Esq.,
Albany,
New York.

(1) **The Name** should always be written with exactness, without any familiar trifling. Nick-names and pet names ought never to be used in an address. This part of a letter is always of a business nature, whatever the purport of the letter may be.

(2) **The Title** is not always easily determined. Every man is Mr., every married lady, Mrs.; every unmarried lady, Miss, but some claim more than these common titles.

It is courteous, in addressing persons, to use their titles. No one is entitled to be called Esquire except gentlemen of the legal profession. The greater title presupposes the less. It would be in bad taste to write, Rev. Charles E. Brace, A.B., A.M., Ph. D., LL.D. The three titles, D.D., Ph.D., and LL.D., are often retained together, and the highest written last. It is absurd to duplicate titles; as, *Dr.* E. M. Jones, *M. D.*, or *Mr* Thomas Gray, *Esq.*

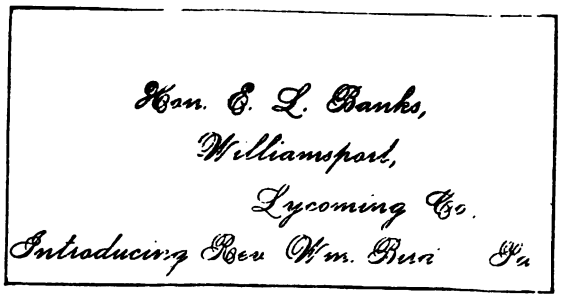
Judges, Members of Congress, and some other officers of Government, are entitled to the prefix Honorable. This extinguishes the title Esquire after the name, but not literary titles, as, Hon. P. E. Swift, LL.D. Some insist that the article "the" should be used before the words Honorable and Reverend, but this is not the common usage.

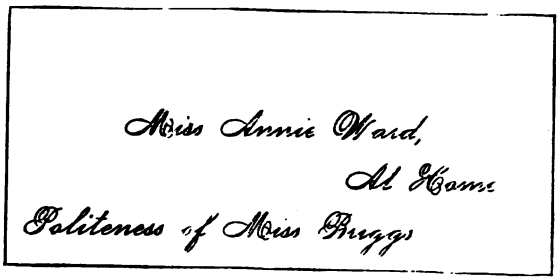
(3) **The Residence** of the person addressed should be plainly written out in full. The name of the State ought not to be abbreviated, unless the abbreviation is perfectly intelligible. The street and number of the house should be given, if letters are likely to be delivered by postmen.

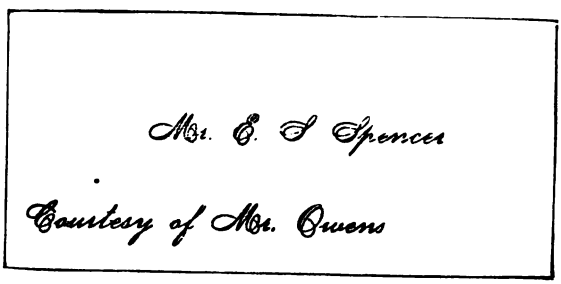
The following examples illustrate how the address should be written on an envelope.

Messrs. Sheldon & Co.,
8 Murray St.,
New York.

Rev. J. M. Wood, D.D.,
148 Pine St.,
Milwaukee,
Wisconsin.


Hon. E. L. Banks,
Williamsport,
Lycoming Co.
Introducing Rev Wm. Burr Jr


Miss Annie Ward,
At Home
Politeness of Miss Briggs


Mr. E. S Spencer
Courtesy of Mr. Owens

4. General Rules for Writing Letters.

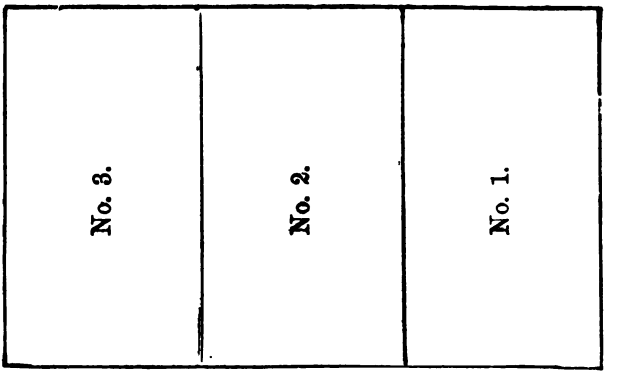
The subject is of such great practical importance that a few general directions may be given in this connection.

(1) *Answer promptly.* It is not meant that every letter should be answered at once. This is often impossible, and even undesirable when reflection is necessary. The principle should be to reply without needless delay. This is due to every correspondent who deserves any attention. If it be said that this direction has nothing to do with composition, it should be remembered that the character of the letter is greatly affected by the delay in writing.

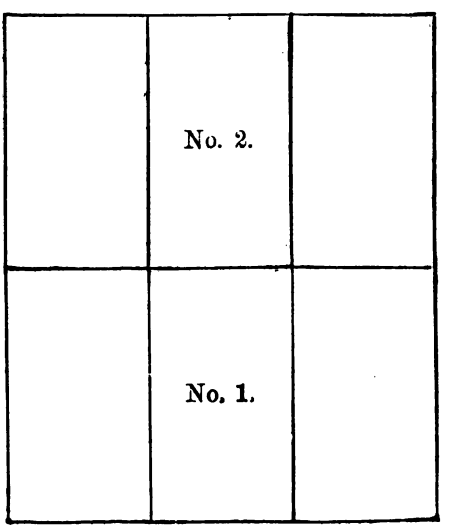
(2) *Write every letter carefully.* It is natural to slight such common and familiar things as letters, yet, on the whole, there is scarcely any other one form of writing by which men are so generally judged by their acquaintances. Even among educated men there are comparatively few good writers of letters. Violations of grammar and bad spelling often cost men positions of honor and profit.

(3) *Express your thoughts with directness.* Some writers who are plain in conversation become sentimental, others verbose, others flowery, in their letters. Every form of affectation should be avoided. A letter should be a natural expression of one's thoughts and feelings.

(4) *Study neatness in folding and sealing.* If the sheet is note-paper, fold No. 1 over No. 2, and then bring down No. 3, as in the following diagram :



If the sheet is letter-paper, fold No. 1 over No. 2, and treat the folded sheet as in the case of note-paper, as follows:



SECTION IV.

ORATIONS.

1. The Nature of an Oration.

AN ORATION (from the Latin *orāre*, to speak in a pleading manner) differs from other forms of discourse in three respects: (1) it is designed to be heard, not read; (2) it aims at persuading the mind of some truth or to some course of action; (3) it presupposes an audience composed of various grades of intelligence and culture. It is not the end of an oration to *convince the understanding* merely. Conviction may be used as a means of persuasion, but, generally, an awakening of the feelings is combined with the use of facts and arguments. An oration attempts to move the will through the intellect and the emotions.

An oration aims to realize the highest eloquence. It is the emotional element in oratory which makes it truly eloquent. This is the opinion of the greatest American orator, and his words are worthy of careful study by every student of the oratorical art. Says Webster:

"True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it,—they cannot reach it. It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force."

2. Kinds of Oratory.

Oratory has been variously divided by rhetoricians. Aristotle's division is the oldest and, probably, the

best. He makes the following threefold division: (1) Deliberative oratory; (2) Judicial oratory; (3) Demonstrative oratory. These require a separate explanation.

(1) *Deliberative* oratory includes most political and parliamentary discussion. Its themes are war, supplies, finance and improvement. Its aim is to dissuade from certain measures, and exhort to others. It looks toward the expedient.

(2) *Judicial* oratory is engaged with accusation and defence, and is the same as forensic. Its themes are facts of law and the actions of men toward one another. Its aim is to persuade that injury has or has not been done. It looks toward the just.

(3) *Demonstrative* oratory is occupied with showing what is right or wrong, true or false. Its themes are drawn from any branch of human knowledge in which men generally have an interest. Its aim is to persuade the mind to adopt certain views. It looks toward the true.

Many kinds of public discourse would seem to belong to neither of these general divisions. A little reflection, however, will show that every address which deserves the name of oration may be referred to some one of these divisions. Sermons are generally demonstrative, in the sense in which the word is here used. They aim to show forth what is right or wrong, true or false, in connection with religion and duty, and to persuade the mind to accept certain views. Lectures also belong to this class of orations, when they are really forms of oratory. Sometimes they are simply essays or histories read or recited to an audience. When prepared for this purpose, they often possess many of the qualities of an oration, while making the subject-matter most prominent.

3. The Nature of Persuasion.

As persuasion is the chief end of an oration, it is necessary that its nature be distinctly understood. Without entering upon a minute analysis, the two principal conditions of persuasion may be pointed out. These are (1) Belief, and (2) Feeling.

(1) *Belief* is the first essential in influencing action. Facts must be presented, arguments must be adduced, consequences must be shown, in order to lead the mind to a resolution. Hence eloquence is founded on knowledge and reason.

(2) *The Feelings,* however, are the mainspring of action. Knowledge generally produces certain feelings, but it is sometimes so coldly presented and so abstract in its forms, that the mind is not awakened to a realization of the truth. Facts and arguments must be so pressed upon the mind, and their connection and results so vividly displayed, that the feelings will be aroused. Hence eloquence, while founded on knowledge, culminates in feeling.

The philosophy of Persuasion is fully explained in the "Science of Rhetoric." It is of great importance, for all that is peculiar in the oratorical manner of treating a subject, grows out of the nature of persuasion. The outline given above is sufficient, however, for the purposes of this section. The subjects of Argumentation and Exposition are regarded as too difficult to be introduced here.

4. The Qualities of an Oration.

It is evident from the nature of an oration and the peculiar end which it has in view, that its style should be neither that of didactic prose nor of poetry. It

must at once inform the understanding and touch the heart. It must arouse as well as instruct, direct as well as gratify. Some of the most important qualities of an oration may be mentioned.

(1) *Direct address* is essential to an oration. An essay is not addressed directly to any person, but awaits its chance reader, while an oration is for the hour and the audience which the speaker has chosen. Accordingly, while an essay may regard chiefly the subject-matter, an oration must ever hold in view the present persons addressed. Directness of address arouses interest and creates enthusiasm.

(2) *Dignity* is essential to most orations, and should never be sacrificed. It is not inconsistent with perfect freedom, but freedom should never descend into low familiarity. Wit and humor may pervade a discourse, without the orator's becoming a buffoon. He who would enjoy the respect of an audience, must himself show respect to his hearers.

(3) *Popularity of presentation* is necessary for a mixed audience. Hence high-sounding and rare words, abstruse arguments, illustrations derived from remote or technical sources, obscure allusions, and enigmatical figures are out of place in an oration. On the other hand, it is insulting to an audience to underrate their intelligence, and address them with an affected simplicity. The best thoughts in the best language are not above the average comprehension.

(4) *Figurative language* is highly conducive to effect in oratory. The imagination is the most efficient faculty in eloquence. Many who reason well are not effective orators. It is the imagination which gives to thought its garb of chaste and engaging imagery.

Caution is required, however, that the exuberance o. youthful fancy may not obscure the branches of thought beneath the luxuriant foliage of expression.

(5) *Energy of style* should be more attended to in an oration than in any other kind of discourse. The thought should leap on exultingly, never showing signs of weariness, but revealing new power at every step.

"An eloquent mind," says Shedd, "is a mind under motion." It is a mind moving forward, under the influence of clear knowledge and deep feeling, with constantly accelerated motion, and constantly increasing momentum, to a final end, which is always a practical one. Eloquence itself, then, is thought with an impulse in it, thought with a drift and rush in it Eloquence is, as we instinctively denominate it, a *flood*."

5. The Parts of an Oration.

Mention is made, on page 16, of the ancient division of an oration into six parts. This division is mechanical and arbitrary, for the reasons there stated. Keeping in mind the fact that the division is an arbitrary one, we may for convenience distinguish three parts of an oration: (1) the Exordium; (2) the Discussion; (3) the Peroration.

(1) The *Exordium* (from the Latin *exordire*, to begin a web, to lay a warp) is the introduction. As an oration has a practical end, it is the purpose of the exordium to obtain for the theme such a hold upon the hearer's attention as to enlist his interest in the discussion.

(2) The *Discussion* is the principal part of the oration. It ought to proceed according to some plan previously thought out, and conformed to the logical method of presenting a subject. Facts and arguments

should come first, and the feelings of the orator should not anticipate those of his audience. The arguments should be disposed according to the nature of the theme, but so as to bring the strongest last. Everything ought to contribute to the end of the oration, and whatever does not is irrelevant, and should be rejected.

(3) The *Peroration* (from the Latin *perorāre*, to speak through) is the final summing up of the oration. It should be brief and earnest, full of feeling and conviction, yet not out of harmony with what the discussion warrants. It should be clear and definite, and not a mere vapor of sentiment. Every impression made by the discussion should be used to advantage in the peroration, so that nothing shall be wasted at the final moment of decision.

6. The Management of the Feelings.

As oratory depends for its success upon a skillful management of the emotions, some attention must be given to this art. Several considerations are worthy of attention.

(1) The *causes of feeling* must be *presented* to the audience. It will not do to say, "We ought to feel grateful for such kindness;" or, "We ought to be enraged at such treatment." Men are not moved to feeling by being told that the occasion requires feeling. The objects must be described to the imagination. Beauty, hideousness, sublimity, and other qualities of objects, when presented to the mind, evoke corresponding feelings, and these cannot be aroused in any other way.

(2) The *orator himself* must feel what he would have others feel. It is not desirable that his feelings should master him; for this unmans him, and leaves him inefficient for his work. Webster was always in sympathy with the sentiments of his speeches, yet he maintained control of his emotions. "He kept his auditor constantly in advance of him, by suggestion rather than by strong asseveration, by a calm exposition of considerations which ought to excite feeling in the heart of both speaker and hearer, not by an undignified and theatrical exhibition of passion in himself."

(3) The feelings may be *changed* by the same means that arouse them. It would not suffice to assert that a state of feeling is uncalled for or improper. The only way to modify it is to present new considerations or exhibit old ones in new lights.

7. The Qualifications of an Orator.

All the qualifications of a perfect orator are rarely combined in one person. Some of these are gifts of nature, such as a fine voice, a commanding person, a rich imagination, a keen power of logical analysis, a sensitive sympathetic nature, responsive to every form of human suffering or aspiration. Others are acquired by study and attentive practice. Some of these acquired qualifications we may notice more at length.

A fine presence is an important endowment for an orator, and yet an ordinary physique ought not to discourage one who possesses other qualifications. Some, like Chatham and Webster, have been aided by a noble form, a powerful voice, and a personal magnetism that made every look and tone significant.

But, on the other hand, the unprepossessing may console themselves with the ungainliness of Demosthenes, the bad voice of Burke, the repulsive uncouthness of Brougham, and the awkwardness of Grattan.

(1) *Command of the subject* is one of the most important qualifications of an orator. The great orators have generally been men of vast learning.

As examples of learning among orators, Pitt may be mentioned as conspicuous for his general attainments, Burke for his range of political and historical knowledge, Webster for his mastery of the principles of law, and Sumner for his refined culture. All of these were owners of fine libraries, and constant readers of the best literature.

(2) *A knowledge of men* is as important to an orator as a knowledge of books. A writer may succeed well if he understands his subject, but an orator must adapt his knowledge to the persons addressed. Hence he must understand men.

(3) *Fertility in expedients* is necessary to an orator, especially in parliamentary or forensic oratory. The tactics of debate, the resources of defence and the plans of attack, must be learned by studying the orations of great orators, and by actual experience in the arena of controversy.

(4) *Self-possession* is, perhaps, the most important qualification of an orator. Confidence alone can inspire confidence. Facts, instances, arguments, retorts, must be ever ready for immediate use. Opinions must be urged boldly and fearlessly, and yet in a liberal and conciliatory spirit.

SECTION V.

POEMS.

1. The Nature of a Poem.

A POEM (from the Greek ποιεῖν, *poiein*, to make) differs from other forms of composition in the following respects: (1) its main purpose is to please the taste; (2) it is the product of a creative imagination stimulated by emotion; (3) its form of expression is verse.

(1) **It aims to please the taste.** Common prose composition aims, as we have seen, to set forth the truth according to the requirement of the subject, with only so much regard to the pleasure afforded as may be desirable to secure interest and satisfaction with the performance. Oratorical composition is governed by the requirements of the subject and the gratification of the hearer, but only in subordination to the end of moving the mind for a practical purpose. Poetical composition is a fine art, aiming chiefly to please, and observing the conditions which govern prose and oratory only as these are necessary to the gratification of good taste.

(2) **It is a product of imagination.** Other forms of composition must depend for their material upon reality. A poem is a creation of the mind in the realm of the ideal. Its plan, its characters, its scenes, its events, its diction, and its figures, are borrowed from the conceptions of the artist, not from the actual world. One of the greatest masters of poetic art, Shakespeare, thus describes this creative process:

> "The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shape, and gives to airy nothings
> A local habitation and a name."

(3) **Its natural form is verse.** The reason lies in the connection between emotion and rhythmical movement. The same principle applies to poetry as to dancing. It is seen in the youngest children who can follow a simple rhyme, or an air in music. Rhythm is a cause of emotion, and emotion is a cause of rhythm.

2. Kinds of Poems.

Poems have been variously classified, but most writers distinguish four species; (1) the Lyric; (2) the Epic; (3) the Dramatic; and (4) the Didactic. These with their varieties may be described as follows.

(1) *Lyric* poems are effusions of feeling adapted, as the name implies, to be set to music. The emotion expressed by them is usually simple and intense. They employ a great variety of meter, and often change it, if the sentiment is modified. The principal varieties are mentioned below.

(1) **Songs** are lyric poems intended to be sung. They are of almost every character, as love songs, sentimental songs, war songs, political songs, domestic songs, convivial songs, national songs, hymns, psalms, and canticles.

(2) **Odes** are lyric poems not designed for singing, although the word is derived from the Greek word for song. Its elaborate versification is a marked feature of the ode, as in Dryden's ode on Alexander's Feast. Almost every sentiment, amatory, political, martial, patriotic, and religious, has been expressed in the form of odes.

(3) **Elegies** are lyrics of a mournful character. Sometimes they are memorial verses of sorrow over a lost friend, as Milton's Lycidas. Sometimes they are of a more general character, consisting mainly of sad reflections concerning the departed, as Gray's Elegy.

(4) **Sonnets** are lyric effusions in which each expresses a single sentiment, generally of personal feeling. They are some-

times connected together in thought, as Shakespeare's sonnets They consist of fourteen lines of five or five and a half iambic feet.

(2) *An Epic* poem is a narrative of events, generally told by the hero or some participant in the scenes, and having a plot of some interest. It is the longest of poetical compositions, and introduces many episodes, or subordinate stories, to sustain the interest. Its varieties are mentioned below.

(1) The **Great Epic** is an account of some heroic action, admitting supernatural agency, and representing Fate, Justice, Satan, or the Deity as the hidden controllers of events. The plot derives its interest from some important transaction of heroes or supernatural beings. The "Iliad" of Homer, the "Æneid" of Virgil, and the "Paradise Lost" of Milton, are epics of this class. These have their caricature in the **Mock Epic**, as "The Battle of the Frogs and Mice," attributed to Homer, and "The Rape of the Lock," by Pope.

(2) The **Metrical Romance** is a narrative of heroic adventure of a less elevated character. The passion of love, which does not appear in the epic of the higher type, is prominent in the romance. Ghosts, witches, elves, and fairies take the place of gods and goddesses. The romance poems of Scott, such as "The Lay of the Last Minstrel" and "Marmion," are good modern examples of the metrical romance.

(3) The **Metrical Tale** is a short story of love or adventure, told in verse. Some are elaborate and beautiful, as Keats' "Eve of St. Agnes." Others are pathetic and earnest, as Longfellow's "Evangeline." Still others are full of intense humor as Burns' "Tam o'Shanter."

(4) The **Ballad** is the simplest kind of narrative poem, a mere metrical sketch, sometimes a mere versified anecdote. Some are serious, others humorous, others sentimental. Macaulay's "Horatius at the Bridge," and The Burial of Sir John Moore," are familiar examples.

(3) *Dramatic* poems are designed to be acted on the stage. Scenery, costume, dialogue, and action combine to reproduce the original events and represent the characters, as if really present. The drama is the most perfect presentation of either the real or the ideal that literature can make. Its varieties are mentioned below.

(1) **Tragedy** represents the calamitous events of human life, with the design of arousing pity and fear in connection with admiration of nobility and scorn of baseness in character. The subjects of tragedy are various. Shakespeare has given us a great variety of tragic situations in Hamlet, Macbeth, Julius Cæsar, Romeo and Juliet, and other tragedies, all of which deserve careful study.

(2) **Comedy** is an attempt to represent the ludicrous side of life. It has many forms, embracing the lowest personal caricature and the most refined humor. When the dialogue is low and the characters are of inferior rank, it is called a **Farce**. When giants, fairies, and monsters are introduced, it is called a **Mask**. When the scenes mingle the tragic and the comic, and songs are interspersed, it is called a **Melodrama**.

(4) *Didactic* poems aim to instruct as well as to please. They are, therefore, less purely poetical than the kinds already described. They are often dry and prosaic as compared with other kinds of poetical composition, but many of them are full of interest from their ingenious mode of treatment. Considered as versified essays, they are among the finest compositions in our language. They are on every kind of subject.

The great variety of didactic poetry may be seen from the instances under the following headings:

(1) **Technical**, or such as explain certain arts; as, Virgil's "Georgics," a treatise on agriculture, Horace's "Art of Poetry."

Pope's "Essay on Criticism," Armstrong's "Art of Preserving Health."

(2) **Philosophical,** proposing theories of life or nature; as, Pope's "Essay on Man," Young's "Night Thoughts," Tupper's "Proverbial Philosophy," Wordsworth's "Excursion."

(3) **Moral,** exhorting to nobler life by presenting motives; as, Pollock's "Course of Time," Bryant's "Thanatopsis," Crabbe's "Tales of the Hall."

(4) **Meditative,** illustrating some precept by the beauties of nature or the pleasures of mind; as, Thomson's "Seasons," Cowper's "Task," Akenside's "Pleasures of the Imagination," Campbell's "Pleasures of Hope," Rogers' "Pleasures of Memory."

(5) **Satirical,** ridiculing the follies of men, or shaming them to do better; as, Johnson's "Vanity of Human Wishes," Pope's "Dunciad," Gifford's "Baviad," and "Maeviad," Butler's "Hudibras," and Byron's "English Bards and Scotch Reviewers."

3. The Method of Poetry.

As a poem aims at different results from a prose composition, so it requires a different method. As its end is to please, it employs the means of pleasing with less reserve than any other kind of writing. Some of the special characteristics of a poem may be mentioned.

(1) A poem should be *sensuous* in its style. By this is meant that it should not deal in abstractions, but should abound in imagery and words descriptive of external objects. Metaphor and personification are means of imparting this sensuous quality to style. Epithets, for this reason, are more freely used in poetry than in prose.

(2) A poem should be constructed with a view to *human interest.* As man is always of interest to man, character, passion, fortitude, aspiration, devotion, and affection are of interest, and are proper elements

of a poem. Plot, when properly constructed, also has an absorbing interest. Whatever is merely local is not well adapted to poetry. Like every other form of fine art, poetry is for all times and all places.

(3) A poem should observe *harmony* in all its parts. The ideas, figures, characters, scenes, and language, should harmonize throughout. This requires that every thing in the poem be fitted to create and sustain a certain kind of feeling, without any jar or interruption.

(4) A poem should aim at the *ideal*. It is the province of art to attain to the ideal, that is, the perfect of its kind. The poet has the whole world of reality to select from, and he may combine all graces in his scenes and characters. It is not sufficient, therefore, to represent the real. As an artist, the poet must surpass nature.

(5) A poem is allowed a certain *freedom of language*. As the poet's aim is to produce emotion, it is not necessary to construct his sentences with the same rigid directness that is required in prose. He produces his effects as much by the accumulation of stimulating images as by direct statement. Some of the liberties of poetical style are mentioned below.

The chief varieties of **Poetic License** are as follows:

(1) **Inversions** are common; as,—

"While *stands* the *Coliseum* Rome shall stand."

"*Few* and *short were* the *prayers* we said."

(2) **Abbreviations**, such as are improper in prose, are used in poetry; as, *eve, morn, o'erlook, 'tis, 'twas*, etc.

(3) **Superfluous Pronouns** are freely used; as,—

"The wind, *it* waved the willow boughs."

"The boy—oh! where was *he?*"

(4) **Ellipsis** is quite common; as,—

"*Who* steals my purse, steals trash."

"*Who* knows his heart, is truly wise."

(5) **The Substitution** of one part of speech for another often occurs in poetry; as,—

"*Abrupt* and *loud*, a summons shook the gate."

"They fall *successive* and *successive* rise."

4. Versification.

Versification is the art of making verses. As a poem is properly a versified composition, the elements of this art are explained in this connection. The subject will be considered under three heads: (1) Meter; (2) Rhyme; and (3) Stanzas.

(1) *Meter* (from the Greek *μέτρον*, *metron*, a measure) is the arrangement into verse of definite measures of sounds, definitely accented. In English, meter depends almost wholly upon the accent, and not, as in Latin and Greek, upon the quantity of the vowels. There are as many varieties of meter as there are methods of arranging feet into verses.

A Foot is a group of syllables taken together, and having an accent. The unaccented syllables are here marked ⏑, the accented syllables, —. The following table exhibits the metrical feet most common in English.

The spondee, *āmēn.*

The iambus, *dĕlāy.*

The trochee, *ēnvў.*

The dactyl, *mōnŭmĕnt.*

The anapæst, *ăvălānche.*

The amphiambus, *dĕnīăl.*

A Verse (from the Latin *vertĕre*, to turn) is a single line of poetry. It is made up of feet, and takes its name from the kind

and number of feet in a line. The following is a table of the number of feet commonly used in English verses.

Monometer, (—⏑)	1 foot.
Dimeter, (—⏑ | —⏑)	2 feet.
Trimeter, (—⏑ | —⏑ | —⏑)	3 feet.
Tetrameter, (—⏑ | —⏑ | —⏑ | —⏑)	4 feet.
Pentameter, (—⏑ | —⏑ | —⏑ | —⏑ | —⏑)	5 feet.
Hexameter, (—⏑ | —⏑ | —⏑ | —⏑ | —⏑ | —⏑)	6 feet.

Combining the name of the foot and the name for the number of feet in a line, the verse may be, for example, *iambic pentameter*, containing five iambic feet; *dactylic hexameter*, containing six dactylic feet, etc.

The Heroic Verse consists of five iambic feet; as,—

"They sérve | as wéll | who ón | ly stánd | and wáit."

The **Alexandrine Verse**, which was once used as a heroic meter, but has gone out of use, consists of six iambic feet; as —

'The blǎck | and dǎrk- | some nights | the brǐght | and glǎd- | some dǎys."

An Acatalectic Verse is one which contains all the syllables required according to the scheme to which it belongs. A verse is **Catalectic** when deficient; **Hypercatalectic**, when redundant.

Blank Verse is verse without rhyme. It is usually the iambic pentameter. Most of our heroic and dramatic poetry, including Milton's epics and many of Shakespeare's plays, is written in blank verse.

(2) *Rhyme* (from the Anglo-Saxon *rîme*) is a correspondence of sound at the end of verses, or sometimes at intervals in the verse. It was not employed in ancient poetry, but is used in almost all modern verse. It is (1) alliterative, (2) assonantal, and (3) consonantal. Masculine, feminine, triple, middle, and sectional rhymes also are distinguished.

(1) **Alliterative rhyme** is the correspondence of the first letters of certain words. It was the only kind of rhyme in the Anglo-Saxon poetry. The following is an example:

"There *p*reached a *p*ardoner
As he a *p*riest were,
*B*rought forth a *b*ull
With many *b*ishops seals."—PIERS PLOWMAN.

Although no longer a régular constituent of English verse, alliteration is of frequent occurrence in modern poetry; as,—

"Lying *s*ilent and *s*ad in the afternoon *s*hadow and *s*unshine."

"Like a *g*lowworm *g*olden
In a *d*ell of *d*ew."

(2) **Assonantal rhyme** is the correspondence of the vowels at the end of two lines; as,—

"If she seem not so to m*e*,
What care I how good she b*e*?"

(3) **Consonantal rhyme** is the correspondence of the vowel and the final consonant or consonants in the rhyming syllables. This is the most common rhyme in English poetry. The following is an example:

"The Assyrian came down like a wolf on the *fold*,
And his cohorts were gleaming in purple and *gold*."

Masculine rhymes are single rhymes, such as those in the last two examples.

Feminine rhymes are double, the last two syllables of the line rhyming with the last two of its mate; as,—

"Straight mine eye hath caught new *pleas-ures*,
Whilst the landscape round it *meas-ures*."

Triple rhymes have three corresponding syllables; as,—

"Kings may be blest, but Tam was *glo-ri-ous*,
O'er all the ills of life vic*to-ri-ous*."

Middle rhymes are correspondences of sound at the middle and close of a verse; as,—

"Brave martyr'd *chief!* no more our *grief*,
For thee or thine shall flow;
Among the *blest* in Heaven ye *rest*,
From all your toils below."

Sectional or Line rhyme is a consonance occurring in the same line; as,—

"*Will* stood for *skill*, and law obeyèd lust:
Might trod down *right;* of king there was no fear."

(3) A *Stanza* (from the Italian *stanza*, a room, a compartment) is a division of a poem containing two or more verses. The word is properly applied to what is commonly, but incorrectly, called a *verse*. Each line is a verse, but a stanza contains at least two lines. There are a great many kinds of stanza in English poetry. Some of the most common are explained below.

A Distich or **Couplet** consists of two verses.

A Triplet consists of three verses.

A Quatrain is a stanza of four lines rhyming alternately.

The Rhyme-Royal is a seven line stanza, invented by Chaucer. It is composed of iambic pentameter lines, the first four being a quatrain, the fifth repeating the rhyme of the fourth, and the last two being a rhyming couplet.

The Spenserian Stanza derives its name from its inventor, Edmund Spenser, who used it in his "Faerie Queene." It consists of nine lines, the first eight being iambic pentameter, the last one an iambic hexameter; as,—

"Lo I the man, whose Muse whilome did maske,
As time her taught, in lowly Shepheards weeds,
Am now enforst, a far unfitter taske,
For trumpets stern to change mine oaten reeds,
And sing of knights and ladies gentle deeds;
Whose praises having slept in silence long,
Me, all too meane, the sacred Muse areeds,
To blazon broade emongst her learned throng:
Fierce warres and faithfull loves shall moralize my song."

The Ottava Rima consists of eight heroic, or iambic pentameter verses, the first six rhyming alternately; the last two, in succession.

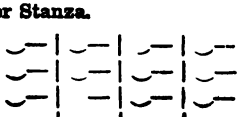
The Terza Rima consists of heroics, with three rhymes at intervals.

The Sonnet Stanza is very elaborate in its structure. It consists of two divisions, called the Major and the Minor. The Major division contains eight lines, and is called the *Octave*. The Minor division contains six lines, and is called the *Sestette*. The Octave is composed of two quatrains. The parts are joined together by a close grammatical structure, and the rhymes are various. The scheme may be seen from the following diagram of Wordsworth's Sonnet on Sonnets:

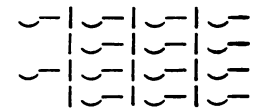
Octave.	"Scorn not the Sonnet, critic! you have frowned,	1.	1st Quatrain. 2nd Quatrain.
	Mindless of its just honors; with this key	2.	
	Shakespeare unlocked his heart; the melody	3.	
	Of this small lute gave ease to Petrarch's wound;	4.	
	A thousand times this pipe did Tasso sound:	5.	
	Camoëns soothed with it an exile's grief:	6.	
	The Sonnet glittered a gay myrtle-leaf	7.	
	Amid the cypress with which Dante bound	8.	
Sestette.	His visionary brow: a glow-worm lamp,	9.	
	It cheered mild Spenser, called from Faëry-land	10.	
	To struggle through dark ways; and, when a damp	11.	
	Fell round the path of Milton, in his hand	12.	
	The thing became a trumpet, whence he blew	13.	
	Soul-animating strains—alas! too few."	14.	

The principal **Hymn Meters** are as follows:

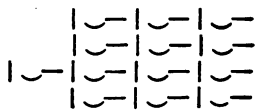
The Long Meter Stanza.



The Common Meter Stanza.



The Short Meter Stanza.



In all these hymn meters various kinds of rhyme are employed. Sometimes the lines rhyme alternately, sometimes in succession, and sometimes the first and third verses are unrhymed.

Exercises

Exercises

TO THE TEACHER.

THE following exercises are classified to correspond to the chapters and sections of the text in the preceding pages. They are, possibly, more numerous than will be found needful for some classes. The teacher should use his own judgment in the selection of parts for class-room drill. It is advised that some exercises of each kind be studied under the personal direction of the teacher. The student should be required to depend upon his memory for the principles stated in the text.

The bold-faced numbers refer to the pages of the text to which the exercises correspond.

CHAPTER I.

INVENTION.

SECTION I.

THE CHOICE OF A SUBJECT.

1. Select from the following list such subjects as are *suitable in themselves* for a composition, applying the rules on page 7

(1) The Earth.
(2) War and Fame
(3) Tendencies
(4) Prospects.
(5) Idleness.
(6) Domestic Animals.
(7) Habits.
(8) The Revolutionary War
(9) Kindness.
(10) Studies.

(11) Economy.
(12) Early Rising.
(13) Curiosity.
(14) Waste.
(15) Respect
(16) Birds.
(17) Milton.
(18) Happiness.
(19) Energy
(20) Beauty.

2. Select from the following list such subjects as are suited to *yourself as a writer,* applying the rules on page **8.**

(1) Temperance.
(2) The Origin of Language.
(3) Art is Superior to Nature.
(4) Philosophy of Education.
(5) Cats.
(6) The Results of the Crusades.
(7) The Elements of Shakespeare's Art.
(8) Ancient Oratory.
(9) The Age is Degenerate.
(10) American Poetry.
(11) Modern Legislation.
(12) The Philosophy of Locke.
(13) The Value of Herbert Spencer's Writings.
(14) Indolence.
(15) The Wonders of Electricity.
(16) Conversation as a Fine Art.
(17) Man is a Progressive Being.
(18) Roman Law.
(19) Music in Germany.
(20) Labor not essential to Success.

3. Select from the following list such subjects as are suitable to any *occasion* that you can think of, and mention the occasion to which they would be suitable, applying the rules on page **9.**

(1) The Benefits of the Bible to Man.
(2) The Necessity of Reform in Public Life.
(3) The Scientific Discourses of Huxley.
(4) The Adventures of a Lost Dog.
(5) The Fall of the Roman Empire.
(6) The Wit and Humor of America.
(7) The Sin of Profanity.
(8) The Character of Hamlet.
(9) Who will be the next President?

(10) The Prospects of Foreign War.
(11) True Greatness in Man.
(12) The Aim of Life.
(13) The Grandeur of Self-Sacrifice.
(14) Ambition in Woman.
(15) Macaulay as an Orator.

4. Try to *adapt* such subjects in the above lists as have been found inappropriate in themselves, or for the writer, or for the occasion, following the directions on pages **9, 10.**

SECTION II.

THE ACCUMULATION OF MATERIALS.

1. Note down such thoughts on the following subjects as occur to you from *observation.* See page **12.**

(1) A Morning Landscape.
(2) A Thunder Storm.
(3) A Locomotive.
(4) The Elements of Beauty in a Rose.
(5) The Evidences of Design in a Tree.
(6) The Decoration of a Room.
(7) Household Government.
(8) The Public Buildings of the Place.
(9) Life among the Lowly.
(10) The Enjoyments of School Life.
(11) The Manufacture of Carriages.
(12) The Life of a Teacher.

2. Note down such thoughts on the following subjects as occur to you by *reflection.* See page **13.**

(1) The Duties of Children to Parents.
(2) The Proper Treatment of Domestic Animals.
(3) The Uses of Beauty.
(4) What we owe to Government.
(5) The Duties of an American Citizen.
(6) The Advantages of Universal Peace.
(7) The Difficulties of Acquiring an Education.
(8) The Incentives to Study.
(9) The Value of Business Knowledge.
(10) The Uses of Adversity.
(11) The Benefits of the Electric Telegraph.
(12) The Proper Uses of Money.

3. Note down such thoughts on the following subjects as may be gathered by *reading*. See page **14.**

(1) The Life of Lafayette.
(2) The Battle of Waterloo.
(3) The Trial of Aaron Burr for Treason.
(4) The Battle of Saratoga.
(5) The Character of Alexander the Great.
(6) The Telephone.
(7) The Invention of Printing.
(8) The Death of Joan of Arc.
(9) The Childhood of George Washington.
(10) The Causes of the American Revolution.
(11) The Poetical Works of Walter Scott.
(12) The Invention of the Telescope.
(13) The Old Age of Milton.
(14) The History of Slavery.
(15) The Political Life of Daniel Webster.
(16) Astrology.
(17) Alchemy.
(18) The Battle of Hastings.
(19) The Corn Laws of England.
(20) Trial by Ordeal.

4. Note down such thoughts as you may collect by *conversation* on the following subjects.

(1) The Present Kings in Europe.
(2) The Prospects of War in Europe.
(3) The Next Governor of the State.
(4) The Next President of the United States.
(5) The Condition of the Laboring Classes as Compared with that of Laborers Ten Years Ago.
(6) The Mode of Electing a President of the United States.
(7) The Best Mode of Electing a President.
(8) The Dress of Ladies Twenty Years Ago.
(9) The Mode of Obtaining a Patent.
(10) What is a Strike?
(11) How are Books Made?
(12) Who are the Leading Editors in the United States.
(13) What are the Advantages of a College Course?
(14) The Solar System.
(15) The Motions of the Moon.

(16) The Source of the Sun's Heat.
(17) Why and How do we Pay Taxes?
(18) Who Edit the Leading Magazines?
(19) Who are the Officers of the National Government?
(20) The Kinds of Money in Use.

SECTION III.

THE ARRANGEMENT OF MATERIALS.

1. Criticise and improve, if possible, the *arrangement* of materials in the following plans, applying the principles stated on pages **16–21.**

I. On Manners.

Introduction. First impressions are lasting; most people judge by external appearance.

(1) Various forms of manner: stiff, formal, cold, polite, reserved, timid, gentle, self-possessed, etc.

(2) True politeness founded on a benevolent feeling.

(3) The manners should be a true index to the character, otherwise they are hypocritical.

(4) Without a proper foundation, polished manners are worthless.

(5) Grace in action and words, as well as in feeling.

(6) A mistaken notion that rough manners prove honesty of character.

(7) Learning, or knowledge, does not, of necessity, give us good manners.

Conclusion. Good manners command esteem and affection, and bring many other advantages.

II. On Agriculture.

Introduction. Difference between natural and artificial occupations.

(1) Agriculture the primitive occupation of our first parents.

(2) Cultivation of various crops a source of mental exercise and pleasure.

(3) Variety of soils, drainage, rotation of crops.

(4) The application of chemistry to agriculture.

(5) Agriculture a mark of civilization.

(6) Systems of farming, improvement of the land, etc.

(7) Precariousness of the occupation.

Conclusion. The profits of farming, and the condition of the farmer in life.

III. On Costume.

Introduction. The infinite variety of nature. Art an imitator.

(1) Much taste and good sense may be displayed in dress.

(2) Grecian and Roman costumes.

(3) Oriental modes of dress.

(4) Dress of our ancestors in England, Germany and adjacent parts of Europe.

(5) The modern costumes.

(6) Costume regulated partly by climate, partly by fashion.

(7) Colors should be assorted and not glaring.

Conclusion. A certain attention to dress is proper, but it should not engross too much of our time.

IV. On Commerce.

Introduction. The many and various ways by which a nation's welfare is promoted: a strong religious feeling, a high tone of morality, a generally diffused education, and commercial intercourse.

(1) Commerce a special blessing.

(2) The antiquity of. Name the leading commercial nations of ancient times.

(3) In modern times: Venetians, Genoese, Portuguese, Dutch, English, and Americans.

(4) Mention some of the commodities exchanged.

(5) The advantages from this mutual intercourse.

(6) How does commerce civilize mankind? Diffusing intelligence, distributing comforts and luxuries, creating friendships between nations, rendering wars unprofitable.

(7) The discoveries owing to commerce: of America, and other geographical discoveries.

(8) Condition of those countries which neglect commerce: China, Japan, etc.

Conclusion. Commerce is a great civilizing power, and ought to be encouraged.

V. On Good Humor.

Introduction. The variety of dispositions: the grave, the gay, the serious, the witty, the humorous, etc.

(1) The ancient notion of humor, as shown by the origin of the word.

(2) Modern definition of humor, and of good humor. [See Dictionary.]

(3) Is this state of mind natural or acquired? and, if acquired, how?

(4) Arguments in favor of good humor: its effects upon others and ourselves.

(5) Good humor not silliness, but compatible with good sense.

(6) Is it possible for the morose and gloomy to become good-humored?

(7) How is the change to be effected?

(8) The example shown by the good-humored.

Conclusion. The quality frequently required, attainable by all, and of great advantage.

VI. On Exercise.

Introduction. Certain principles observable through the whole range of nature; these worthy of imitation; nature always moving: wind, water, planets, etc.

(1) Exercise one of these principles; applicable to both mind and body.

(2) Explain this analogy.

(3) Excess defeats the purpose, and hence injurious.

(4) Things not used become rusty and unfit for use. So with human powers.

(5) All the faculties and powers should be exercised.

Conclusion. Exercise should be regular, moderate, general, and thus both body and mind are kept in health.

VII. On Newspapers.

Introduction. The natural desire of man to know and be known. Assumes many ways of showing itself. Newspapers one way.

(1) Newspapers are current records of events.

(2) At first mere statements of facts, as the old Roman bulletins. Afterwards remarks and comments on men and measures were added.

(3) The first newspapers in the English language.

(4) The first newspapers in America.

(5) The number of newspapers now published.

(6) General character of modern newspapers.

(7) Influence of the press upon society.

(8) Freedom of the press,—what it is, and how it should be limited.

Conclusion. The advantage of living in an age of newspapers.

VIII. On Printing.

Introduction. Various forms of language: spoken, written, printed. The order of their use corresponds to man's social development.

(1) When printing was invented.

(2) Various claimants for the honor: Fust, Guttenburg, Schaeffer, etc.

(3) By whom introduced into England? An account of Caxton's press.

(4) Improvement upon writing.

(5) The impulse it gave to human thought.

(6) Difficulties of the early printers.

(7) The results of the printing press; religious, political, literary.

Conclusion. Great perfection of the art now. Stereotyping. The future of the art.

IX. On Attention.

Introduction. Enumerate the most important powers of the mind: reason, imagination, memory, will, attention.

(1) Define and illustrate attention.

(2) Indispensable to the performance of any great work.

(3) The consequences of inattention.

(4) Memory is dependent upon attention.

(5) Attention is a habit that may be acquired. **Examples:** the watch-maker, the philosopher, the student.

(6) Attention a gradual growth.

(7) All great men are remarkable for their power of attention.

Conclusion. Attention will increase when we are interested in anything; hence attention may be cultivated by awakening an interest in what we do.

X. On Falsehood.

Introduction. A natural opposition between the true and the false.

(1) Various forms of falsehood: lying, cheating, fraud, equivocation, etc.

(2) Falsehood is detested by every one

(3) The consequences of falsehood.

(4) The untrustworthiness of one who sometimes makes false statements.

(5) The motives for falsehood: to gratify selfishness, to hide faults, to cover other false statements.

(6) The habit begins in little departures from truth: fibs, white lies.

(7) Falsehoods in the end the source of harm only.

Conclusion. Truthfulness is always noble and safe; falsehood, always base and dangerous.

XI. On Traveling.

Introduction. The clearness of knowledge gained by sight

(1) The consequent utility of traveling.

(2) A quick and eager mind necessary to a traveler.

(3) Various purposes of travel: business, health, pleasure, etc. All may be combined with intelligent observation.

(4) The world greatly indebted to great travellers: for their enterprise in visiting strange lands, their faithfulness of observation, their clearness and accuracy of description.

(5) Some of the great travellers and their works: Marco Polo, Captain Cook, Sir John Franklin, Dr. Livingstone, Bayard Taylor, H. M. Stanley.

(6) Descriptions and pictures a source of enjoyment to those who cannot travel.

(7) The wonders of our own land.

(8) Advantages of a good education to a traveller.

Conclusion. While all should travel who can, they should prepare themselves by reading to see to advantage, and should aim to know something of their own country before going abroad.

XII. A Journey.

Introduction. The purpose of the journey and the party

(1) Description of the persons belonging to the party.

(2) The start: the incidents at the depôt, all-aboard.

(3) The people in the train; their peculiarities and conduct.

(4) The towns passed through.

(5) The general appearance of the country.

(6) The place visited: its location, size, people, public places, historic associations, etc.

(7) The return.

Conclusion. The general impression left by the journey.

2. After some practice in criticising the plans given above, apply the principles of arrangement to the thoughts gathered by observation, reflection, reading, and conversation, in the last section.

CHAPTER II.

STYLE.

SECTION I.

DICTION.

1. CRITICISE the following sentences with regard to *Purity*, looking in the dictionary for all doubtful words, and applying the principles given on pages **27–32**.

(1) The assistance was welcome, and *timelily* afforded.
(2) He bought his coat *on tick*.
(3) Our *folks* are away from home.
(4) I'll be back *to rights*.
(5) He is *shaky* on that doctrine.
(6) He was an *extra* genius, and attracted much attention.
(7) For want of employment, he *stroamed* idly about the streets.
(8) I *wot* not who has done this.
(9) *Methinks* I am not mistaken.
(10) Smith and those of that *ilk* will rejoice.
(11) I *disremember* having met you.
(12) A new candidate for public honors is now on the *tapis*.
(13) He was led to the *abattoir* of political life.
(14) There was a difficulty *betwixt* them, I *guess*.
(15) He was *yclept* Samuel *amongst* the youngsters.
(16) You are *beholden* to him as a party who has been *commoded*.
(17) All the people at the dance belong to the *beau monde*, as may be seen at a *coup d'œil*.
(18) He made a big *steal* from the Government.

(19) That house was recently *burglarized.*

(20) His divisions were: *Firstly,* the Causes; secondly, the Results: etc.

(21) A *cablegraphic* dispatch was recently received.

(22) The *issuance* of *educationalistic* theories will be contrary to the expectations of their authors.

(23) His *heighth* was six feet.

(24) His *co-temporaries* were anxious for his *repute.*

(25) The *authenticality* of the book is now established.

2. Criticise the following sentences with regard to *Propriety*, using the dictionary in all doubtful cases, and keeping in mind the principles stated on pages **33–37.**

(1) He *stands* upon security, and will not liberate him until it be obtained.

(2) He is worthy of praise for his *observation* of filial duty.

(3) He *disperses* favors on every side.

(4) He would not go, *without* his brother could be his *comrade.*

(5) I *guess* you mean to speak *respectably* to your seniors.

(6) Those scandals have robbed him of his *character.*

(7) Four friends *beside* John were present.

(8) "My friend," said the excited driver, "you have a *right* to turn and give me half the road."

(9) He made a resolution to *correspond to* his brother twice a week.

(10) I am *averse of* that occupation.

(11) He lost his *avocation* by idleness.

(12) He took *notice to* the fact.

(13) I *differ with* most persons on some points of doctrine

(14) He is *free of* many common faults.

(15) He bestowed a beautiful gift *to* his brother.

(16) He *demeaned* himself by *scandalizing* his friends.

(17) You sing *like* John does, but look *as* Charles, when he was your age.

(18) He *inserts* his authority without thinking.

(19) He will *acquire* rewards, if he does not *arrive at* celebrity.

(20) I know what course I shall *follow*, and what side I shall *pursue*.

(21) Joseph will *gain* the degree of A. B. in June.

(22) It is *aggravating* to have a *couple* of colds in succession.

(23) *Conscientiousness* reproves us when we are wrong.

(24) *Inebriation* is a ruinous vice.

3. Criticise the following sentences with regard to *Precision*, using a dictionary or a work on synonyms when necessary, and keeping in mind the principles stated on pages 38–42.

(1) A student is sometimes encouraged by a little *praise*.

(2) I have suffered *remorse* ever since I sold my violin.

(3) He has formed a *resolution* to try to be better.

(4) Henry regards his want of memory a great *injury* to his mind.

(5) Excessive use of wine is a bad *custom*.

(6) On being reprimanded, the truant *avowed* his guilt.

(7) His arguments have great *heaviness* with his friends

(8) Whitney *discovered* the cotton-gin.

(9) He occupies a *whole* house.

(10) That *obstacle* cannot be a real difficulty.

(11) The speeches of these men are *inciting* unpleasant feelings.

(12) He *supplicated* his friend to aid him.

13) The Iliad *or* Odyssey is a noble epic.

(14) *Rectify* bad habits, and *amend* mistakes.

(15) He *asserted* his readiness to comply with my request.

(16) *Exile* evil thoughts from the heart.

(17) The treasurer *abdicated* his office.

(18) The father kindly *absolved* his son, when he confessed his fault.

(19) *Self-degradation* is the first essential of a religious spirit.

(20) Our lesson to-day is not so *arduous* as some previous ones have been.

SECTION II.

SENTENCES.

1. Criticise the following sentences with regard to *Concord,* keeping in mind the principles stated on pages **44–53.**

(1) The mechanism of clocks and watches were totally unknown a few centuries ago.

(2) In the conduct of Parmenio a mixture of wisdom and folly were very conspicuous.

(3) The inquisitive and curious is generally talkative.

(4) Great pains needs to be taken with these exercises.

(5) The number of inhabitants in the United States have greatly increased in the last century.

(6) Nothing but vain and foolish pursuits delight some persons.

(7) The aquaria is filled with beautiful fishes.

(8) There is phenomena that have not been observed

(9) He or you is sure to be present.

(10) They have fit long and bravely.

(11) He laid down in the shade, where we formerly had set.

(12) "The Lives of the Poets" were written by Dr. Johnson.

(13) One of the most trying things that is known to life, is to suffer alone and unjustly.

(14) You think you shall go to the city, then?

(15) If you wish, I shall visit you.

(16) They hoped that this would happen to you and I.

(17) Let he and you consider the question before complying.

(18) Four horses, who were splendidly caparisoned, passed the door

(19) The gentlemen and carriages which we saw have disappeared.

(20) John was more lovely in disposition than any disciple of whom we know anything.

(21) Charles is the tallest of his three brothers.

(22) There is no nobler career than an honest lawyer.

(23) She looked beautifully in her pure white dress and with the single red rose in her hair.

(24) He who knowingly does wrong, must feel contemptibly.

(25) I have hitherto regarded thee as my friend, but now I am doubtful of your friendship.

(26) It was deserving to have been said that there was still hope.

(27) My father loveth flowers, but he loves his children best.

(28) It has been declared that the earth did not move about the sun.

(29) They naturally prefer to stand where they would have long ago, if it were not for their mistakes.

(30) The season has passed more rapidly than we expected it to have passed.

2. Criticise the following sentences with regard to *Clearness,* applying the principles stated on pages **54–57.**

(1) Thus I have fairly given you, sir, my own opinion as well as that of a great majority of both houses here, relating to this weighty affair; upon which I am confident you may surely reckon.

(2) It may be proper to give some account of those practices, anciently used on such occasions, and only discontinued through the neglect and degeneracy of later times.

(3) These forms of conversation by degrees multiplied and grew strong.

(4) The Emperor refused to convert at once the truce into a definitive treaty.

(5) Fields of corn form a pleasant prospect; and if the walks were a little taken care of that lie between them, they would display neatness, regularity and elegance.

(6) He labored to involve his minister in ruin, who had been the author of it.

(7) It is the custom of the Mahometans, if they see any written or printed paper upon the ground, to take it up, and lay

it aside carefully, as not knowing but it may contain some piece of their Alcoran.

(8) It is true what he says, but it is not applicable to the point.

(9) However, the miserable remains were, in the night, taken down.

(10) Mr. Black called a surgeon, who had a leg to be amputated.

(11) Entering, with the key in his hand, he shut the door, and put it in his pocket.

(12) James told his brother that he would have to black his boots.

(13) The Captain sternly denied that he had used the offensive words in the newspaper, which the editor had put into his mouth.

(14) He returned the book when he drove up in the carriage that he borrowed.

(15) The captain of the steamer was drowned, and so was his daughter. She was laden with tropical fruit, and her loss is estimated at eighty thousand dollars.

(16) Alice told her mother that she was going to get something nice for her at the store, and she ought to go along.

(17) "The Ironsides at Fort Fisher" is a graphic account of the capture of that fort by an eye-witness.

(18) Mr. Brown informed his nearest neighbor that his wheat was much more promising than his.

(19) The impunity with which this has been and is carried on has degraded rational conversation which ought to be taught every child, held in reverence by every young man, and regarded the greatest charm of social intercourse into a farce.

(20) As Glaucus found the object of his adoration that tore him from his frivolous companions in Ione [a young lady], so Bulwer found his in the exercise of his genius.

3. Criticise the following sentences with regard to *Unity*, applying the principles stated on pages **59–61.**

(1) The Britons, daily harassed by cruel inroads from the Picts, were forced to call in the Saxons for their defence; who

consequently reduced the greater part of the island to their own power; drove the Britons into the most remote and mountainous parts; and the rest of the country, in customs, religion, and language, became wholly Saxon.

(2) We must not imagine that there is, in true religion, any thing which clouds the mind with sullen gloom and melancholy austerity, (for false ideas may be entertained of religon, as false and imperfect conceptions of virtue have often prevailed in the world,) or which derogates from that esteem which men are generally disposed to yield to exemplary virtues.

(3) Hume's "Natural Religion" called forth Dr. Beattie's (author of the Minstrel) able work.

(4) After Napoleon's escape from Elba, and landing on the coast of France, he advanced as rapidly as possible towards Paris, and on the way he was met by the troops under the command of Marshal Ney, who had sworn to bring him back in an iron cage, but now saluted him as Emperor.

(5) The various combinations of grouping, of situation with regard to each other, placing them in a permanent relation of friendship or hostility, of sympathy or of antipathy, of peace or war, of interchange of religions, of manners, of civilization, complete the work, and give that impulse, that progressive movement, which is the trait whereby the historical nations are recognized.

(6) The sun approaching melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms that can withstand the crystal rock, whilst others, that of themselves seem great as islands, are, by their bulk alone, armed against all but man, whose superiority over creatures of a size and force so stupendous, should make him mindful of his privilege of reason; and force him humbly to adore the great Composer of those wondrous frames, and the Author of his own superior wisdom.

(7) To this succeeded the licentiousness which entered with the restoration, and from infecting our religion and morals, fell to corrupt our language; which last was not like to be much improved by those who at that time made up the court of King Charles II.; either such who had followed him in his banishment, or who had been altogether conversant in the dialect of

those fanatical times; or young men who had been educated in the same company; so that the court which used to be the standard of propriety and correctness of speech was then, and I think hath ever since continued, the worst school in England for that accomplishment, and so will remain till better care be taken in the education of our young nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness.

(8) Under the stately nave of the cathedral of that city, where the aspiring Lombard, or, rather, Italian architecture had lifted the roof to a majestic height yet unequaled in Italy even by Gothic assistance, and supported on tall harmonious pillars, even now the noblest model of the Italian Basilica expanded into the Latin cross; where over the altar hovered the vast and solemn picture of our Lord, with the Virgin on one side, St. John on the other, in which Cimabue made the last and most splendid effort of the old rigid Byzantine art to retain its imperiled supremacy; and thus Latin Christianity seemed to assert its rights against Teutonic independence before their final severance; beneath these auspices met the most august assembly, as to the numbers and rank of the prelates, and the ambassadors of Christian kings, which for centuries had assumed the functions of a representative senate of Christendom.

4. Criticise the following sentences with regard to *Energy*, applying the principles stated on pages **63–66.**

(1) Thought and language act and react upon each other mutually.

(2) By a multiplicity and variety of words, the thoughts and sentiments are not set off and accommodated; but, like David, dressed out and equipped in Saul's armor, they are encumbered and oppressed.

(3) These points have been illustrated in so plain and evident a manner, that the perusal of the book has given me pleasure and satisfaction.

(4) I hope this is the last time I shall ever act so imprudently.

(5) The combatants both fell dead upon the field together, with one another.

(6) Though virtue borrows no assistance from, yet still it may often be acompanied by, the advantages of fortune.

(7) Indulging ourselves in imaginary enjoyments, often deprives us of real ones.

(8) The old inform the young, and the young may animate those who are advanced in life.

(9) By what I have already expressed, the reader will perceive the business, which I am about to proceed upon.

(10) Charity breathes long suffering to enemies, courtesy to strangers, habitual kindness towards friends.

(11) These arguments were, without hesitation, and with great eagerness, laid hold of.

(12) The complication of the old laws of France had given rise to a chaos of confusion.

(13) It unfortunately happens that our reporter was engaged elsewhere, when the first performance took place; and we are therefore unable to give any report of the performance; but, for all that, we have heard that the performance gave the great est satisfaction.

(14) The writings of Buchanan, and especially his "Scottish History," are written with strength, perspicuity, and neatness.

(15) I was forced to go home partly by force and partly by stealth.

(16) It was founded mainly on the entire monopoly of the whole trade with the colonies.

(17) The history, of necessity, became in a great degree, for the most part, a parliamentary one.

(18) I went home full of a great many reflections.

(19) There needs no more than to make such a registry only voluntary, to avoid all the difficulties that can be raised, and which are not too captious or too trivial to take notice of.

(20) This reproach might justly fall on many of the learned of that age, as, with less excuse, it has often done upon their ancestors.

5. Criticise the following sentences with regard to

Harmony, applying the principles stated on pages **67–70.**

(1) 'Twas thou that soothedst the rough rugged bed of pain

(2) He then became king; but no one who had known him believed that he would make a good king.

(3) The river, again gaining strength, flows more swiftly.

(4) It was as glorious a scene as I have ever seen.

(5) The effect of the concluding verb, placed where it is, is most striking.

(6) Thou form'dst me poor at first and keep'st me so.

(7) After the most straightest sect of our religion, I lived a Pharisee.

(8) But the power of Greek radiance Goethe could give to his handling of nature, and nobly too, as any one who will read his "Wanderer"—the poem in which a wanderer falls in with a peasant woman and her child, by their hut, built out of the ruins of a temple near Cuma—may see.

(9) Every nature, you perceive, is either too excellent to want it, or too base to be capable of it.

(10) On this occasion the question gave rise to much agitation, and soon after absorbed every other consideration.

SECTION III.

PARAGRAPHS.

The teacher may easily improvise exercises on the construction of *paragraphs* by reading from some book, and having the student arrange the sentences into paragraphs. The student's paragraphing may then be compared with that in the book. The principles stated on pages **71–76** should be kept in mind.

SECTION IV.

FIGURES.

1. Name the *figures* given below, and point out their source of value, keeping in mind the definitions and examples on pages **81–90.**

(1) He deserves the palm.

(2) Like the Aurora Borealis of their native sky, the poets and historians of Iceland not only illuminated their own country, but flashed the light of their genius through the night which hung over the rest of Europe.

(3) For Painting, mute and motionless,
Steals but one partial glance from time;
But by the mighty actors brought
Illusions wedded triumphs come;
Verse ceases to be airy naught,
And Sculpture to be dumb.

(4) He is fond of his bottle.

(5) And it came to pass at noon that Elijah mocked them and said, "Cry aloud; for he is a god: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked."

(6) I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death but conquers agony,
And his drooped head sinks gradually low.

(7) In my affection to my country you find me ever firm and invariable. Not the solemn demand of my person, not the vengeance of the Amphyctionic council, not the terror of their threatenings, not the flattery of their promises, no, nor the fury of those accursed wretches whom they roused like wild beast against me, could tear this affection from my breast.

(8) Ye toppling crags of ice!
Ye avalanches, whom a breath draws down
In mountains overwhelming, come and crush me!

(9) Chivalry delighted in outward show, favored pleasure multiplied amusement, and degraded the human race by an exclusive respect for the privileged classes; Puritanism bridled the passions, commended the virtues of self-denial, and rescued the name of man from dishonor. The former valued courtesy; the latter justice. The former adorned society, by graceful refinements; the latter founded national grandeur on universal education. The institutions of Chivalry were subverted by the gradually-increasing weight and knowledge and opulence of the industrious classes; the Puritans, rallying upon those classes, planted in their hearts the undying principles of democratic liberty.

(10) Like the ocean, whose shores when deserted by the tide mark out the extent to which it sometimes flows, so Homer's genius, when ebbing into the fables of the "Odyssey," plainly discovers how vast it once must have been.

(11) Life is a sea, how fair its face
How smooth its dimpling water's pace!

(12) I was a lovely tree in thy presence, Oscar, with all my branches round me; but thy death came like a blast from the desert, and laid my green head low: the spring returned with its showers, but no leaf of mine arose.

(13) The final and permanent fruits of liberty are wisdom, moderation, and mercy. Its immediate effects are often atrocious crimes, conflicting errors, skepticism on points the most clear, dogmatism on points the most mysterious.

It is just at this crisis that its enemies love to exhibit it. They pull down the scaffolding from the half-finished edifice; they point to the flying dust, the falling bricks, the comfortless rooms, the frightful irregularity of the whole appearance, and then ask in scorn, where the promised splendor and comfort are to be found.

(14) Life bears us on like the stream of a mighty river. Our boat at first glides down the narrow channel, through the playful murmuring of the little brook and the winding of its grassy border. The trees shed their blossoms over our young heads, the flowers on the brink seem to offer themselves to our young hands; we are happy in hope, and we grasp eagerly at

the beauties around us—but the stream hurries on, and still our hands are empty.

(15) But, Mr. Speaker, the gentleman says we have a *right* to tax America! Oh! inestimable right! Oh! wonderful, transcendent right, the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money!

(16) The Comet! He is on his way,
And singing as he flies;
The whizzing planets shrink before
The specter of the skies;
Ah! well may regal orbs burn blue,
And satellites turn pale;
Ten million cubic miles of head!
Ten billion leagues of tail!

(17) Yes, noble Galileo, thou art right, "It does move." Bigots may make thee recant it, but it moves, nevertheless. . . The Inquisition may seal thy lips, but they can no more stop the progress of the great truths propounded by Copernicus, and demonstrated by thee, than they can stop the revolving earth.

(18) Here once the embattled farmers stood,
And fired the shot heard round the world.

(19) O gentle sleep,
Nature's soft nurse!

(20) The legendary age was a past that never was present.

2. Criticise the following *faulty figures*, applying the rules stated on pages **91, 92.**

(1) There is not a view of human nature that is not sufficient to extinguish the seeds of pride.

(2) The colonies were not yet ripe to bid adieu to British connection.

(3) I am glad to hear there are no weightier objections against that reverend body planted in this city.

(4) Boyle was the father of chemistry, and the brother of the Earl of Cork.

(5) Now from my fond embrace, by tempests torn,
Our other column of the state is borne;
Nor took a kind adieu, nor sought consent.

(6) A volcano is called by Cheever, "That wonderful old furnace where the hand of God works the bellows."

(7) Hope, the balm of life, darts a ray of light through the thickest gloom.

(8) Since the time that reason began to bud, and put forth her shoots, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always moving. The wheels of the spiritual engine have exerted themselves with perpetual motion.

(9) Eaton, Davenport, and five others were the seven pillars for the next House of Wisdom in the wilderness. In August, 1639, the seven pillars assembled, possessing for the time full power.

(10) If no authority, not in its nature temporary, were allowed to one human being over another, society would not be employed in building up propensities with one hand, which it has to curb with the other.

(11) We are constantly called upon to observe how the noxious passions, which spring up in the heart like weeds in a neglected garden, are dissipated by the light of truth.

(12) We must keep the ball rolling until it becomes a thorn in the side of Congress.

(13) The death of Cato has rendered the Senate an orphan.

(14) The following are the words of Tamerlane the Great to Bajazet, Emperor of the Ottomans: "Where is the monarch who dares resist us? Where is the potentate who does not glory in being numbered among our attendants? As for thee, descended from a Turcoman sailor, since the vessel of thy unbounded ambition has been wrecked in the gulf of thy self-love, it would be proper that thou shouldst take in the sails of thy temerity, and cast the anchor of repentance in the pool of sincerity and justice, which is the pool of safety; lest the tempest of our vengeance make thee perish in the sea of the punishment thou deservest.

(15) Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.

(16) Shakespeare did not mean his great tragedies for scarecrows, as if the nailing of one hawk to the barn door would prevent the next coming down souse into the hen-yard. No, it is not the poor bleaching victim hung up to moult its draggled feathers in the rain that he wishes to show us. He loves the hawk-nature as well as the hen-nature; and, if he is unequaled in anything, it is in that sunny breadth of view, that impregnability of reason, that looks down upon all ranks and conditions of men, all fortune and misfortune, with the equal eye of the pure artist.

(17) The man who has no rule over his spirits, possesses no antidote against poisons of any sort. He lies open to every insurrection of ill-humor and every gale of distress. Whereas he who is employed in regulating his mind, is making provision against all the accidents of life. He is erecting a fortress into which, in the day of sorrow, he can retreat with satisfaction.

(18) To thee the world its present homage pays,
The harvest early, but mature the praise.

(19) A torrent of superstition consumed the land.

(20) The Alps,
The palaces of nature, whose vast walls
Have pinnacled in clouds their snowy scalps.

SECTION V.

VARIATION OF EXPRESSION.

1. (*a*) Insert the proper words in the following sentences, selecting from the *synonyms* given, and keeping in mind the remarks on page **94.**

I.

Allure, tempt, seduce, entice, decoy.

(1) In our time the poor are strongly ——— to assume the appearance of wealth.

(2) I have heard of barbarians, who, when tempests drive ships to their coasts, ——— them to the rocks, that they may plunder their lading.

(3) There is no kind of idleness by which we are so easily ——— as that which dignifies itself by the appearance of business.

(4) The rats and mice by which Hamelen was infested were ———, it is said, by a piper to a contiguous river (?), in which they were all drowned.

(5) There was a particular grove which was called "the labyrinth of coquettes," where many were ——— to the chase, but few returned with purchase.

II.

Heap, pile, accumulate, amass.

(1) This would I celebrate with annual games,
With gifts on altars ———, and holy flames.

(2) Within the circles, arms and tripods lie,
Ingots of gold and silver ——— on high.

(3) Sir Francis Bacon, by an extraordinary force of nature, compass of thought, and indefatigable study, had ——— to himself such stores of knowledge as we cannot look upon without amazement.

(4) In these odes glittering but graceful ornaments have been ———.

III.

Excessive, immoderate, intemperate.

(1) Let no wantonness of youthful spirits, no compliance with the ——— mirth of others, ever betray you into profane sallies.

(2) Who knows not the languor that attends every ——— indulgence in pleasure?

(3) With them it rises to ——— expectations founded on their supposed talents and imagined merits.

IV.

Poverty, indigence, want, need, penury.

(1) That the ——— of the Highlanders is gradually diminished cannot be mentioned among the unpleasing consequences of subjection.

(2) ——— is a bitter and a hateful good,
Because its virtues are not understood;
Yet many things, impossible to thought,
Have been by ——— to full perfection brought.

(3) Sometimes am I a king,
Then treason makes me with myself a beggar;
And so I am; then crushing ———
Persuades me, I was better than a king.

(4) If we can but raise him above ———, a moderate share of fortune and merit will be sufficient to open his way to whatever else we can wish him to obtain.

V.

Peace, quiet, calm, tranquillity.

(1) A paltry tale-bearer will discompose the ——— of a whole family.

(2) Cheerfulness banishes all anxious care and discontent, soothes and composes the passions, and keeps the soul in a perpetual ———.

(3) By a patient acquiescence under painful events for the present, we shall be sure to contract a ——— of temper.

(4) A false person ought to be looked upon as a public enemy, and a disturber of the ——— of mankind.

1. (*b*) Substitute other words for the Italicised words in the following sentences.

(1) All the *little* powers, *envious* and *unfriendly*, would have to keep standing armies, *great* in proportion to the *resources for sustaining* them, and the consequent taxes would impoverish *the people* to the point of hopeless and *everlasting* ruin.

(2) His *love of outward* nature had the power and pervasiveness of a passion; his *observation* of its most *trifling* beauties was *exceedingly* fine; and his *delineations*, both of landscapes and figures, were so *clearly sketched* as to impress them on the mind almost as *indelibly* and deeply as the *perception* of them could have done.

(3) This, then, is the *stage* on which the *mind* of America is to appear, and such the *impulses* to its exertion; such the *body* to be *moved* by its *forces*, such the *multitude* to *behold* its *attempts*, such the *honor* to crown its success.

(4) They *beseech* us, by the *protracted struggles* of *striving* humanity, by the blessed *recollections* of the departed; by the *holy pledges*, which have been *given* by *spotless* hands, to the *sacred* cause of truth and man; by the *dreadful mysteries* of the prison houses, where the sons of *liberty* have been *incarcerated*; by the noble heads which have been brought to the *ax*, by the *ruins* of time, by the eloquent *remains* of nations, they *implore* us not to *extinguish* the light which is rising in the world.

(5) Cooper *possesses* the *power* of *imparting* to his *sketches* a *surprising* reality. They are not mere *copies* of nature, though as such they would *have unusual excellence*, but actual creations, *incorporating* the very *soul* of intelligent and *pleasant* experience and *perception*. His *savages*, notwithstanding all that has been *said* to the contrary, are no more inferior in *truthfulness* than they are in poetic *attractiveness* to those of his most *fortunate copyists* or *competitors*.

2. Vary the following sentences by *denying the contrary*, imitating the example on page **95**.

(1) Lafayette made a great sacrifice for this Republic.

(2) Charles is indolent and slow to learn.

(3) The meal was excellent for the occasion.

(4) The devotion of one's life to his country is as noble as affection for his friends.

(5) They found him where they had left him, and still living.

(6) His voice was musical and his manner attractive.

(7) Among the friends of Cæsar Mark Antony held a prominent place.

(8) There is great difficulty in showing truth in such a light as to make it more engaging than error to those who think little and without system.

(9) Experience is the best guide in matters that require much skill.

(10) Truth is friendly to all worthy designs.

3. Vary the following sentences by *circumlocution,* following the examples on page **95.**

(1) It is raining.
(2) Lincoln is dead.
(3) Rome has been modernized.
(4) Geography is useful.
(5) The sky at night is beautiful.
(6) Geology is a pleasant study.
(7) The birds of the air have nests.
(8) The sun has set.
(9) The ocean sleeps.
(10) Knowledge is power.

4. Vary the following sentences by *recasting* them, throwing them into as many forms as possible, and selecting the best, following the examples on page **96.**

(1) The earth is a spheroid.
(2) The sun is the center of our system.
(3) George Washington has been called the "Father of his Country."
(4) Great Britain is an island.
(5) Gold is the most beautiful metal.
(6) Government is necessary to society.
(7) Milton wrote the greatest epic in our language.
(8) The Bible is a very ancient book.
(9) Light is opposed to darkness.
(10) The age of chivalry has gone.

5. Change the following declarative sentences into the form of a *question,* and decide which form is the better, keeping in mind the statements on pages **96, 97.**

(1) He is a freeman whom the truth makes free.
(2) Honor is dearer than life.
(3) We are all doomed to suffer.
(4) Thou canst not draw out leviathan with a hook.
(5) A false witness should not be trusted.
(6) Heaven does not smile on vice.
(7) Crime is its own punishment.
(8) Virtue is its own incentive and its own reward.
(9) No one can scale the Alps.
(10) We should not fear to do right.

6. Change the following declarative sentences into the form of *exclamations,* and decide which form is the better, following the examples on page **97.**

(1) This is a glorious day.
(2) Conscience whips the guilty.
(3) Pride is humbled.
(4) Our free institutions are noble.
(5) Midnight on the ocean is grand.
(6) The trees are fruitless this year.
(7) That was a heroic deed.
(8) The night is dark.
(9) It was a pitiful sight.
(10) The trials of life are many

7. Change the following sentences by using a different *voice,* following the example on page **97.**

(1) Peace was declared by the two countries after ten years of war.
(2) A grateful nation has called George Washington the "Father of his Country."

(3) Africa, so long a terra incognita, has recently been explored by many enterprising men of science.

(4) Newton discovered the law of universal gravitation.

(5) Socrates was put to death by a tribunal of Athenians.

8. Vary the following sentences by using *there* and *it*, following the examples on pages **97, 98.**

(1) Four white elephants were attached to the royal chariot.

(2) The distance from New York to San Francisco is about three thousand miles.

(3) That every American citizen should both read and write, is plain to every thoughtful mind.

(4) An eclipse of the moon will occur soon.

(5) Julius Cæsar is the Roman consul who was killed in the Capitol.

9. Vary the following sentences by changing from the *direct* to the *indirect* form of statement, or *vice versa*, following the example on page **98.**

(1) Macaulay said that Lord Byron was the most celebrated man of the nineteenth century.

(2) As Charles I. of England was led to the scaffold, he said, "I go from a corruptible to an incorruptible crown; where no disturbance can have place."

(3) Webster says in one of his speeches: "The public opinion of the civilized world is rapidly gaining an ascendency over mere brute force."

(4) Whipple says that Daniel Webster was great by original constitution.

(5) On hearing the announcement of victory, General Wolfe who was mortally wounded, said to his attendants that he died happy.

10. Vary the following sentences by *transposition*, keeping in mind the illustrations on page **98.**

(1) Parents I have who love me well.

(2) The rainbow comes and goes and lovely is the rose.

(3) Slow rises worth by poverty oppressed.
(4) Such joy ambition finds.
(5) Large was his bounty and his soul sincere.

11. Vary the following expressions by *abridging* clauses into phrases or words, following the examples on page **99.**

(1) He heard that we had left town.
(2) His trust was one that could not be shaken.
(3) After he arrived, we had a conversation.
(4) A house which is desirable can be sold at almost any time.
(5) That his views have changed makes a difference in his conduct.
(6) If this is the plan that they have adopted, they will not succeed.
(7) His intention was that this hope might encourage his friends.
(8) He stated the cause why he was absent.

CHAPTER III.

PUNCTUATION AND CAPITALS.

SECTION I.

THE GRAMMATICAL POINTS.

1. USE the *Comma* in the following sentences wherever it is required by the rules on pages 104–108.

RULE I.

(1) Truth from whatever source it is derived is worthy of our acceptance.

(2) All men therefore should reverence truth.

(3) The faithful soldier no doubt will be honored by his country.

(4) Well times change as men change.

(5) Yes that is true.

(6) Wealth although it is a great convenience is not the chief blessing of life.

(7) However truthfully we speak we shall sometimes misrepresent reality.

(8) Again property has a claim upon legal protection from the burdens placed upon the owner of property.

(9) This life in short is not the only one for which provision must be made.

(10) Confidence moreover is influential upon trade.

RULE II.

(1) Milton the writer of "Paradise Lost" was also a great politician.

(2) Priestly the discoverer of oxygen was a voluminou writer

(3) Napoleon has been called "the man of destiny."

(4) Paul, the apostle, was a bitter persecutor of the faith he afterwards preached to the Greeks and Romans.

(5) Howard, the prisoner's friend, devoted his life to philanthropy.

RULE III.

(1) The Zend-Avesta which is the sacred book of the followers of Zoroaster is very ancient.

(2) He is a noble citizen and a good father, who remembers in the education of his sons that the state has need of men who love it and who understand its laws.

(3) It is not strange that life has trials, temptations, and toils, which test, endanger, and weary men.

(4) The author, who in any department of literature would win success, has increasing difficulties with the progress of time.

(5) The sorrows which wring our hearts often leave them better fitted for life's realities.

RULE IV.

(1) The discourse was beautifully, elegantly, forcibly delivered.

(2) Industry honesty, and temperance are essential to happiness.

(3) The man professed neither to eat, nor drink nor sleep.

(4) All have some conceptions of truth, kindness, honesty, self-denial, and disinterestedness.

(5) His uncle had a beautiful white horse.

RULE V.

(1) Night was approaching, the birds were seeking their resting places, the plowmen were turning homeward, and the cattle were gathering from the fields.

(2) Queen Mary was dead, Elizabeth was the choice of the nation, and her friends were ready to proclaim her monarch of the realm.

(3) In times of peace industry is paramount, in times of war

the arts of destruction, in times of transition the nation holds one hand on the plow the other on the sword.

(4) Crafty men contemn studies, simple men admire them, and wise men use them.

Rule VI.

(1) If men were all virtuous and intelligent, there would never be another war.

(2) He spent years in the most irksome pursuits, in order that he might train his mind to any form of application.

(3) He felt that it was a great injustice to have no opportunity of defence.

(4) It was the purpose of his whole life, that he might end it in honor.

(5) Unless there is a change among men, society must still suffer many inconveniences.

Rule VII.

(1) In perusing the works of enlightened men, we ought to think much.

(2) Of all our senses, sight is the most perfect.

(3) In order to improve the mind, we ought less to learn than to contemplate.

(4) To every character, its fitting position and appropriate function have been assigned.

(5) From the right exercise of our intellectual powers, arises one of the chief sources of our happiness.

Rule VIII.

(1) He that places himself neither higher nor lower than he ought to do, exercises the truest humility.

(2) To become conversant with a certain department of literature only, has a tendency to make our views narrow and our impressions incorrect.

(3) The evil that men do, lives after them.

(4) The boldness of these predictions the apparent prox^{t} mity of their fulfillment, and the imposing oratory of the preacher, struck awe into the hearts of his audience.

Rule IX.

(1) Having the inward life, men cannot conceal it; having divine treasures, they will not hoard them.

(2) Surpassing the boast of the too confident Roman, Napoleon but stamped on the earth and a creation of enchantment arose.

(3) Sitting by the fountain, he sang for the passers-by.

(4) Awaiting the blow, he stood calm but expectant.

(5) Having abandoned our vices, let us try to acquire virtues.

Rule X.

(1) Earth and sky, plant and animal, leaf and blossom, alike are full of wonders.

(2) Cæsar and Napoleon, Virgil and Milton, Cicero and Burke, prove clearly that man is animated by the same aspirations and possesses about the same powers in every age of the world.

(3) The dying man cares not for houses or lands, gold or bonds, offices or honors.

(4) Virtue without industry, and idleness without vice, are impossibilities.

Rule XI.

(1) Semiramis built Babylon; Dido, Carthage; and Romulus, Rome.

(2) Truth belongs to the man; error, to his age.

(3) Industry brings wealth and honor; indolence, poverty and disgrace.

(4) The Greeks were great artists; the Romans, great executives.

(5) Old men are slaves to others; young men, to themselves.

Rule XII.

(1) Father, you deserve my deepest gratitude.

(2) You and I, John, were happy in our old home.

(3) It was then, good friends, that your assistance was most needed.

(4) I rise, Mr. President, to state a point of order

(5) This, O King is my only plea for mercy.

RULE XIII.

(1) The old proverb is, All is not gold that glitters.

(2) Patrick Henry began a famous oration by saying, "It is natural to man to indulge in the illusions of hope."

(3) The question now arises, shall the voter be required to read his own ballot.

(4) It has long been a matter of interest, whether all men can use one language.

(5) It has been divinely declared, "Man shall not live by bread alone."

RULE XIV.

(1) The distance from the earth to the moon is said to be about 240,000 miles.

(2) The highest mountain in the moon is said to be 17,138 feet high.

(3) The surface of the earth contains 148,512,000 miles.

(4) In the year 1,876 the first national centennial was celebrated.

(5) The sun is eight hundred and eighty-three thousand two hundred and ten miles in diameter.

2. Use the *Semi-colon* wherever it is required in the following sentences, according to the rules stated on pages **109, 110.**

RULE I.

(1) The storm has passed; the clouds are departing; the sunshine will soon brighten the scene; the laborers resume their toils.

(2) The true orator has perfect command of himself; he is a master of his theme; he rules his audience; he holds them by the power of his thought; he warms them by the emotions of his heart.

(3) We pay no homage at the tomb of kings to sublime our feelings; we trace no line of illustrious ancestors to support our dignity; we recur to no usages, sanctioned by the authority of the great, to protract our rejoicing.

RULE II.

(1) That darkness of character, where we can see no heart those foldings of art, through which no native affection is allowed to penetrate present an object, unamiable in every season of life, but particularly odious in youth.

(2) The creation of a thousand forests is in one acorn, and Egypt, Greece, Rome, Gaul, Britain, America lie folded already in the first man.

(3) The path of truth is a plain and safe path, that of falsehood, a perplexing maze.

(4) The golden rule is a protest against selfishness; and selfishness cleaving as it does to the inmost core of our being, is the besetting sin of the world.

(5) Every thing that happens is both a cause and an effect, being the effect of what goes before, and the cause of what follows.

RULE III.

(1) Modesty is one of the chief ornaments of youth, and has ever been esteemed a presage of rising merit.

(2) Men must have recreation and literature and art furnish that which is most pure, innocent and refining.

(3) The violent spirit, like troubled waters, renders back the images of things distorted and broken, and communicates to them all that disordered motion which arises solely from its own agitation.

(4) Endless existence is a great truth, but an immortality of pure affection and holy employments is far greater.

RULE IV.

(1) The parts of Grammar are four, Orthography, Etymology, Syntax, and Prosody.

(2) Poetry is usually divided into four kinds, Epic, Lyric Dramatic and Didactic.

(3) There were three Fates Clotho, Lachesis, and Atropos.

(4) Whately mentions three operations of the mind in logical processes, Simple apprehension, Judgment, and Reasoning

(5) There are three noble virtues, faith, hope, and charity.

RULE V.

(1) If thou hast never tasted the holy peace which descends into the simplest heart, when it fervently realizes the presence of God, if no gleam from the future life ever brightens the earthly way, if the sores and irritations of thy contact with the world are never soothed and softened by the healing consciousness of a divine love, thou hast studied to little purpose, and the fountains of a true happiness are yet sealed up to thee.

(2) That benevolence which prompted Jesus to incessant exertion, which supported him through unparalleled suffering, which was alike the soul of his discourses, his actions, and his miracles, which shone through his life and his death, whose splendors were around his brow when he expired on the cross, and when he sat down on the right hand of the Majesty on high, — what is it but a glorious revelation of the glorious truth that God is love?

(3) No matter in what language his doom may have been pronounced; no matter what complexion incompatible with freedom an Indian or an African sun may have burned upon him; no matter with what solemnities he may have been devoted on the altar of slavery, the moment he touches the sacred soil of Britain, the altar and the god sink together in the dust, his soul walks abroad in her own majesty, his body swells beyond the chains that burst from around him, and he stands redeemed, regenerated, and disenthralled by the irresistible genius of Universal Emancipation.

3. Use the *Colon* wherever it is required in the following sentences, according to the rules on pages **111, 112.**

RULE I.

(1) The three great enemies to tranquillity are vice, superstition and idleness; vice, which poisons and disturbs the mind with bad passions; superstition, which fills it with imaginary terrors; idleness, which loads it with tediousness and disgust.

(2) Every one must, of course, think his own opinions right;

for, if he thought them wrong, they would no longer be his opinions; but there is a wide difference between regarding ourselves as infallible, and being firmly convinced of the truth of our creed.

RULE II.

(1) Birth and death have an indissoluble correlation; they presuppose each other.

(2) There is true eloquence, which you cannot too much honor; it calls into vigorous exercise both the understanding and the heart of the hearer.

(3) The silence of nature is more impressive, would we understand it, than any speech could be; it expresses what no speech can utter.

(4) Satire should not be like a saw, but a sword; it should cut, and not mangle.

RULE III.

(1) The Samnites said to the Romans: "There shall be no peace in Italy, till the forest be rooted up in which the Roman wolves have made themselves a covert."

(2) When his architect offered to build him a house in which he could screen all his acts from his neighbors, Drusus said: "Build me rather a dwelling wherein all my countrymen may witness all I do."

(3) Merivale says: "M. Aurelius was among the most virtuous of men, but there was an inherent weakness in his character, of which some traces appear in his writings, but which were manifested more plainly to his countrymen in the indulgence with which he overlooked the vices of his empress, and allowed himself to nominate a worthless son as his successor."

RULE IV.

[See Rule III. for the period.]

4. Use the *Period* in the following sentences, wherever required according to the rules on pages **112, 113.**

RULE I.

(1) At the time when Johnson commenced his literary career, a writer had little to hope from the patronage of powerful indi-

viduals. The patronage of the public did not yet furnish the means of comfortable subsistence. The prices paid by booksellers to authors were so low that a man of considerable talents and unremitting industry could do little more than provide for the day which was passing over him. The lean kine had eaten up the fat kine

(2) In the age of our great rhetoricians, it is remarkable that the English language had never been made an object of conscious attention. No man seems to have reflected that there was a wrong and a right in the choice of words, in the mechanism of sentences, or even in the grammar

RULE II.

(1) C. L. Banks, MD, Albany, N Y.
(2) Rev. J. L. Mason, D. D., LL.D, Boston, Mass.
(3) Wm. P. Thompson, Esq., Richmond, Va.
(4) Hon. Jon. S. Dow, LL.D, St. Louis, Mo,
(5) Messrs. Sheldon & Co, No. 8 Murray St.

RULE III.

(1)

THE
LIFE AND GROWTH
OF
LANGUAGE
An Outline of Linguistic Science.
BY
WM DWIGHT WHITNEY PhD
Professor of Sanscrit in Yale College.

New York:
D APPLETON & COMPANY.
1875

(2)

THE SCIENCE OF
ÆSTHETICS;
OR
THE NATURE KINDS LAWS AND USES OF
BEAUTY.
BY
HENRY N DAY
Author of Logic Art of Discourse etc.

New Haven Conn:
CHARLES C CHATFIELD & Co.
1872

SECTION II.

THE RHETORICAL POINTS.

1. Use the *Mark of Interrogation* wherever it is required in the following sentences, according to the rules on page **114.**

(1) Taking up the subject upon general grounds, I ask what is meant by the word Poet What is a Poet To whom does he address himself And what language is to be expected from him

(2) Do you think nothing of the ruin and the miseries in which so many other individuals, still remaining in Africa, are involved, in consequence of carrying off so many myriads of people Do you think nothing of their families which are left behind of the connections which are broken of the friendships, attachments, and relationships that are burst asunder

(3) Which is to be obeyed, appetite or reflection Cannot this question be answered from the economy and constitution of human nature merely, without saying which is strongest Or need this at all come into consideration

2. Use the *Exclamation Point* wherever it is required in the following sentences, according to the rules on page **115.**

(1) Think of eighty thousand persons carried away out of their country by we know not what means for crimes imputed for light or inconsiderable faults for debt, perhaps for the crime of witchcraft or a thousand other weak and scandalous pretexts

(2) What an object of wonder and awe is an old castle to a boyish imagination Its height, how dreadful up to whose mouldering edges his fear carries him, and hangs him over the battlements What beauty in those unapproachable walls

flowers, that cast a brightness on the old brown stones of the edifice, and make the horror pleasing !

(3) Alas poor creature I will soon revenge this cruelty upon the author of it.

(4) Oh bloodiest picture in the book of time Sarmatia fell, unwept, without a crime!

(5) Oh you are wounded my lord.

(6) O Providence how many poor insects of thine are exposed to be trodden to death in each path!

3. Use the *Dash* wherever it is required in the following sentences, according to the rules on pages **116–118.**

(1) My lords, I did not intend to encroach so much upon your attention; but I cannot repress my indignation I feel myself compelled to speak.

(2) He saw in her the picture of all who talked about religion I knew better.

(3) If thou art he, so much respected once but, oh, how fallen!

(4) Approaching the head of the bed, where my poor young companion, with throat uncovered, was lying, with one hand the monster grasped his knife, and with the other ah, cousin! with the other he seized a ham!

(5) Shakespeare is above all other writers, at least above all modern writers, the poet of nature the poet that holds up to his readers a faithful mirror of manners and life.

(6) Of genius that which constitutes a poet; that quality without which judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates the superiority must, with some hesitation, be allowed to Dryden.

(7) Jesus, who knew it well, assures you that a single grain, and a grain as small as a mustard seed, would remove a mountain remove a mountain-load of guilt from the conscience a mountain-load of trouble from the mind, a mountain-load from the heart.

(8) If you choose to represent the various parts in life by

holes upon a table, of different shapes some circular, some triangular, some square, some oblong and the persons acting these parts by bits of wood of similar shapes, we shall generally find that the triangular person has got into the square hole, the oblong into the triangular, and a square person has squeezed himself into a round hole.

(9) Indeed, all the poets of the age and none can dispute that they must likewise be the best critics have given up to him [Wordsworth] the palm in that poetry which commerces with the forms, and hues, and odors, and sounds of the material world.

(10) In such a state of things it is evident that a pardon which did not bring back the wanderer, and restore his lost gravitation, would be of no use to him, until his gravitation is recovered, he is a blot on the creation.

4. Use *Marks of Parenthesis* in the following sentences wherever they are required by the rule on page **119.**

(1) Now we know the language that the very learned part of this nation must trust to live by, unless it be to make a bond or prescribe a purge which possibly may not oblige or work so well in any other language as Latin is the English.

(2) Blount and Fitz-Eustace rested still
With Lady Clare upon the hill;
On which for far the day was spent
The western sunbeams now were bent.

(3) There never lived a man, he said, to whom the lines of Marcus Antonius Flaminius the sweetest of all Latin poets in modern times, or perhaps of any age could more truly be applied.

(4) Feltham's "Resolves" "resolve," in the sense of solution of a problem, published in 1637, is a work of the same kind.

(5) The beauty of the language, the easy and artless graces of the style, the lucidity of the reasoning, the fairness shown to the other side for Berkeley always treats his opponents like a gentleman and gives them credit for sincerity, not with super-

cilious and censorious arrogance, like such writers as Bishop Warburton, are among its many excellences.

5. Use *Marks of Quotation* in the following examples wherever they are required, according to the rules on page **120.**

(1) Retiring to her mausoleum, where lay the body of Antonius, she [Cleopatra] crowned his tomb with flowers, and was found the next morning dead on her couch, her two women expiring at her side. Is this well? exclaimed the affrighted emissary of Octavius. It is well, replied the dying Charmion, and worthy of the daughter of Kings.

(2) When he was approaching his death, so runs the story, Tiberius exclaimed: After my death perish the world in fire!

(3) In describing the vast influence of a perfect orator over the feelings and passions of his audience, Sheridan forcibly says: Notwithstanding the diversity of minds in such a multitude, by the lightning of eloquence they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is, Let us march against Philip; let us fight for our liberties; let us conquer or die!

(4) Now is the time to watch her closely, Mr. Griffith, he cried; here we get the true tide and the real danger. Place the best quartermaster of your ship in those chains, and let an officer stand by him, and see that he gives us the right water.

I will take that office on myself, said the captain; pass a light into the weather main-chains.

Stand by your braces! exclaimed the pilot with startling quickness. Heave away that lead!

(5) Channing writes as follows on the freedom of the mind:—

I call that mind free, which resists the bondage of habit, which does not mechanically repeat itself and copy the past, which does not live on its old virtues, which does not enslave itself to precise rules, but which forgets what is behind, listens for new and higher monitions of conscience, and rejoices to pour itself forth in fresh and higher exertions

I call that mind free, which is jealous of its own freedom, which guards itself from being merged in others, which guards its empire over itself as nobler than the empire of the world.

SECTION IV.

CAPITAL LETTERS.

Use CAPITAL LETTERS in the following exercises wherever they are required, according to the rules on pages **124–128.**

(1) my reverence and affection for him were in full glow. i said to him, "my dear sir, we must meet every year, if you don't quarrel with me."

(2) he asked me plainly, will you stay where you are or go with us?

(3) the morning broke. light stole upon the clouds with a strange beauty. earth received again its garment of a thousand dyes; and leaves, and delicate blossoms, and the painted flowers, and every thing that bendeth to the dew, and stirreth to the daylight, lifted up its beauty to the breath of that sweet morn.

(4) Among the writings of John Stuart Mill, there is none that deserves more attention than his "system of logic."

(5) The scriptures should be held in reverence for what they are and for what they have done.

(6) The fatal result was prevented, through providence.

(7) It is cheering to toiling disconsolate humanity to know amid the labors and sorrows of life that He Who rules in all parts of the universe, and Who foreknows the issues of all time, has called himself our heavenly father.

(8) The Hindoo regards his shaster with a peculiar reverence

(9) The Greeks were accustomed to call themselves *hellenes* and their country *hellas*, from Hellen, son of Deucalion.

(10) The north and the south, the east and the west, have their separate interests.

(11) The Detroit river connects lake Huron with lake Erie.

(12) The christian religion has made slow progress in mohammedan countries.

(13) The congregationalists differ from the episcopalians in their views of government.

(14) He visited my house on saturday, the 13th of may.

(15) All his family that remained in England, were allowed access to him. It consisted only of the princess elizabeth and the duke of gloucester; for the duke of york had made his escape. Gloucester was little more than an infant; the princess, notwithstanding her tender years, showed an advanced judgment; and the calamities of her family had made a deep impression upon her. After many pious consolations and advices, the King gave her in charge to tell the Queen, that, during the whole course of his life he had never once, even in thought, failed in his fidelity toward her.

(16) The constitution of the united states is worthy of careful study by every american youth.

(17) The elizabethan age produced Shakespeare, Spenser, Sidney, Bacon and Raleigh.

(18) The american revolution was an important event in the history of the world.

(19) The inability of mere learning to make men wise, is well illustrated in the long and bitter controvesy of the nominalists and realists.

(20) Among the prominent literary men of the century, the nobility can claim lord Byron, lord Derby, lord Disraeli, lord Russell, and many others.

[Those desiring a more extended course in Punctuation and the use of Capitals, will find Wilson's "Treatise on Punctuation" an excellent guide.]

INDEX

AND GLOSSARY.

NOTE.—The Index and the Glossary are given under one alphabet, for facility of reference. All difficult words have the pronunciation marked. The signs employed are those generally used in pronouncing dictionaries. The numbers refer to pages.

Ábbott, E. A., quoted, 51, 52, 55.

Abbrēviā'tions, how pointed, 113; in poetry, 199.

Abrī'dgment, a means of variation, 98.

Abrupt changes, how pointed, 116.

Absolute construction, 108.

Abundance, the word explained, 40.

Accents, kinds of, 121.

Acknowledge, the word explained, 39.

Acts are the principal divisions of a drāma, in which a certain definite part of the action is completed.

Added clauses, how pointed, 110.

Áddison, style of, 23; his rhythm, 69; par. from, 75.

Adjectives, use of, 49; superlative in sense, 50.

Adjunct, use of, 55; defined, 56.

Adverbs, distinguished from adjectives, 50; position of, 55; when emphatic, 55.

Adverbial clauses position of, 55; defined, 56.

Æsthétic emotions, speculations about, 145.

Aggravate, the word explained, 35.

Akenside, referred to, 139, 198.

Áldŭs Manutius, [ma-nū-shеŭs], an inventor of points, 103.

Álison, quoted, 138; referred to, 146.

Allegory, explained 84.

Allow, the word explained, 35.

Allusion, [al lū'-zhun] is a passing reference to something supposed to be known, and referred to for the sake of illustration.

Alphabet, phonetic scheme of, 68.

Amatory pertaining to love, as amatory poetry.

Américanisms are forms of expression peculiar to the United States.

Amphiă'mbŭs, 200.

Amplificā'tion is the process of enlarging, or giving the details in a composition.

Amphi'macer. A foot of three syllables; the first and last long, the middle short; as —⏑—.

Anaçoenō'sis is a form of speech in which a speaker confidently appeals to his opponents for their opinion.

Anacolū'thon is a sudden change in the construction of a sentence.

Anadiplō'sis consists of the repetition of the last word of a sentence or clause at the beginning of the next; as, "He loved the *state, the state* for which he had sacrificed all."

Analĕ'psis, is a grammatical redundancy designed to give emphasis.

Analy'tic method, 19.

A'napæst, 200.

Ană'strophē, is an inversion of the natural order of words; as, "Rolled the deep thunder," for, "The deep thunder rolled."

And, misuse of, 74.

Angus, list of prepositions from, 36.

An'nals, definition of, 162.

Annŏmĭnātion, is the same as paronomasia.

Antanaclā'sis is used in two senses: (1) the same as pun (2) to denote a repetition after a parenthetical expression.

Antibacchī'us. A foot of three syllables, the first two long, the third short; as, — — ⏑.

Anti-clim'ax, 89.

Antĭmetă'bolē is a form of antithesis in which the order of words is reversed.

Antĭ'strophē is used in three senses: (1) the repetition of words in an inverse order; (2) the turning of an opponent's plea against him; (3) the response to the strophe in the ancient chorus.

Antĭ'thesĭs, use of, 66; example of in a paragraph, 73, explanation of, 88, 89.

Antonomásia, [mā'zia] is the use of some name, as of an office, honor, or profession, for the proper name of a person; as, "The *philosopher*," meaning Socrates; or, conversely, the name of a distinguished person is used for another; as, "He is a *Solon*," meaning a wise lawgiver.

Aphĕr'esis, takes a letter or syllable from the beginning of a word; as, *'twas,* for *it was.*

Apŏ'copē, takes away a letter or syllable from the end of a word; as, *yond,* for *yonder.*

Apologue, [ă'p-o-log]. An apologue is a kind of fable de

signed to convey a moral. It is generally founded on the pretended actions of dumb beings, as animals and trees.

Apophasis [ă-pŏf-a-sis] is the omission of what one would insinuate as important, and yet refuses to state in full.

Apŏ'ria is a form of speech in which one professes to be at a loss. See Luke, xvi., 3.

Apŏsiopē'sis is a form of speech in which the speaker comes to a sudden halt,—as if unwilling or unable to express himself,—and changes the construction of his sentence; as, "Whom I—but it is best first," etc.

Apŏ'strophē, the figure, 87; the mark in punctuation, 121.

Apposition, defined, 105; particulars in, 110.

Archaïsms are ancient or obsolete forms of expression. An archaic form is an archaism.

Argumentā'tion referred to, 188.

Aristŏ'phănēs, an inventor of points, 103.

Aristŏ'tle referred to, 146, 186.

Armstrong, Thomas, referred to, 198.

Arnold, Thomas, quoted, 15.

Arrangement, importance of, 15; methods of, 19.

Article, use of, 46.

Asў'ndeton, 64.

As, use of the word, 35

Auditô'rium, 30.

Authorities, names of, how pointed, 118.

Autobiŏ'graphy, definition of, 162.

Avow, use of the word, 39.

Băcchanā'lian applies to whatever is riotous or under the influence of the wine-god Bacchus. Applied in literature to convivial songs.

Bacchī'us. A foot of three syllables, the first short, and the second and third long; as, ⏑ — — .

Badinage [bád-in-ăzh] is discourse in a light, playful vein.

Bain, list of expressions from, 37; quoted, 64.

Balfour, the Puritan, described, 166.

Bállads, 196.

Banter is pleasant, humorous jesting.

Bárbarism, 128.

Bartlett, referred to, 29.

Bascom, quoted, 23.

Bā'thos is a ludicrous descent from the sublime to the low and mean.

Baumgarten, quoted, 146.

Beauty, theories of, 145; forms of in literature, 147.

Belief, how produced, 188.

Belles-lettres [bel-létter] is a term vaguely applied to elegant literature in general, and Rhetoric in particular.

Berkeley, George, style of, 22.

Betwixt, use of the word, 28.

Besides, use of the word, 36.

Biŏ'graphy, definition of, 162.

Blair, Dr. Hugh, quoted, 58, 66, 93, 137; referred to, 136.
Blicky, use of the word, 29.
Bonanza, use of the word, 28.
Bonmot [bŏ'ng-mō] A witty reply. Literally, a "good word."
Brace, use of, 121.
Brackets, use of, 122.
Breve, use of, 123.
Britiçisms are forms of expression peculiar to Great Britain.
Brougham [brōōm], referred to, 193.
Brown, Dr. Thomas, referred to, 146.
Bryant, William Cullen, quoted, 154; referred to, 198.
Buffon, quoted, 23.
Bull, 157.
Buncombe [bŭnk-um] is talking for show, or speaking to a constituency rather than to the purpose.
Burke, quoted, 89, 159; referred to, 69, 76, 139, 146, 193.
Burle'sque, [lesk] 156.
Burlet'ta. An operatic farce.
Burns, referred to, 196.
Burton, story by, 57.
Butler, Samuel, referred to, 198.
Byron, referred to, 198.

Cablegram, use of the word, 31.
Cadence, 70.
Çæsūral pause, or Çæsūra. A pause in the middle, or near the middle of a verse.
Calculate, use of the word, 35
Campbell, Dr. George, quoted, 27, 53.
Campbell, Thomas, quoted, 80; referred to, 198.
Cant is the peculiar language of a class, solemn and empty, and implying more than is felt.
Cantos are the chief divisions of long poems.
Capability, use of the word, 28.
Capitals, value of, 101; use of, 123.
Caption. A Caption is a heading, as to a chapter. This use of the word is an Americanism.
Caret, use of the, 122.
Carlyle, quoted, 12.
Castlereagh, Lord, quoted, 92.
Casualty, use of the word, 32.
Catachrē'sis. A misused or far-fetched metaphor.
Catiline, his imagined address to the Senate, 154.
Catchwords are the first words of a page, printed below the last line of the preceding page, in the right hand corner of the page. They were formerly used in almost all books, but are now very seldom used.
Çedilla, use of the, 122.
Channing, W. E., quoted, 120.
Chatham, Lord, quoted, 88 referred to, 69, 192.
Chesterfield, Lord, referred to, 170.
Character, use of the word, 35

Chorĭă'mbus. A foot of four syllables, the first and last being long, the others short; as, — ⏑ ⏑ —.
Chronicle, definition of, 162.
Cicero, his introductions, 17.
Circumlocū'tion, 64; a means of variation, 95.
Clause, defined, 43; adverbial, 55; use of relative, 60; use of supplementary, 60; kinds of, 99; dependent, 107; added, 110; supplementary, 111.
Clearness, importance of, 53; rules for, 54.
Clerk, use of the word, 33.
Cli'max, 89.
Coincidence, unexpected, a source of wit, 156.
Coleridge [kōl-rij], quoted, 25, 138, 152; referred to, 146.
Collō'quialisms, 29.
Colon, rules for, 111.
Comedy, 197.
Comma, rules for, 104.
Commendation, use of the word, 38.
Common dependence, clauses having, 110.
Comparative degree, 49.
Composition (from the Latin *componĕre,* to put together) means primarily a putting together. Hence, (1) the *act* of putting together, or writing down the ideas belonging together; (2) the *result* of this act, or a writing on a given subject; (3) the *art* of literary construction. Parts of a, 16; kinds of, 161.
Complete sentences, how pointed, 112.
Compound sentences, rules for, 51.
Conçise, expressing much in few words; applied to style.
Concord, 44.
Concrete Ideas, value of, 149.
Conclusion, rules for, 18.
Confess, use of the word, 39.
Conjunctives, table of, 74.
Connective words, 64.
Conscience, use of the word 34.
Consciousness, use of the word, 34.
Construe, use of the word, 34.
Construct, use of the word, 34.
Contemptible, use of the word. 34.
Contemptuous, use of the word, 34.
Contingent use of the verb, 48.
Continued sentences, how pointed, 107.
Conversation, in invention, 12
Cŏ'pula, 43.
Copy, preparation of, 129.
Country, devotion to, 153.
Couple, use of the word, 35.
Cousin [koo-zĭ'ng] quoted, 139 146.
Cowper, quoted, 96; referred to, 198.
Crabbe, referred to. 38, 198.

Crē'tic. A foot consisting of one short syllable between two long ones; as — ⏑ —.
Criticism, definition of, 134; function of, 134; value of, 134 kinds of literary 135; real, 136; logical, 136; verbal, 136; æsthetic, 136; historic, 136; scientific, 136; elements of, 136; standard of, 141.
Critique [krit-eēk], 134, 163.
Crowding, caution against, 59.
Curtius, Marcus, story of, 153.

Dă'ctyl, 200.
Dámon and Py'thias, story of, 153.
Dangerous situations, a source of the sublime, 153.
Dash, rules for the, 115; parenthetical, 117.
Day, his theory of æsthetic emotions, 147.
Declarative use of the verb, 48.
Deity, names of, how written, 125.
Demean, use of the word, 35.
Demŏ'sthenēs, referred to, 6, 193.
Denouement [de-nōō-mŏng]. The solution of a plot, or the final catastrophe. Literally, the "untying."
Dependent clauses, 107.
Dependent Expressions, 117.
Derision, use of the word, 90.
Description, qualities of a good, 164; the process of, 165.
Design, use of the word, 40.
Desperate, use of the word, 41.
De Vere, referred to, 29.
Devotion, personal a source of pathos, 159.
Dickens, referred to, 158, 169
Diction, 24; variation of, 94.
Didactic poetry, 197.
Diē'resis, the mark in punctuation, 122.
Dignity in oratory, 189.
Diffū'se, expressing little in many words; applied to style.
Diligent, use of the word, 40,
Direct address in oratory, 189.
Direct questions, 114.
Direct statement, 98.
Disadvantage, use of the word. 41.
Discóurse (from the Latin *discurrère*, to run about) means primarily the power of the mind to run about from one part of a subject to another. Hence, (1) oral treatment of some topic; (2) a formal discussion whether oral or written; (3) the use of language generally in the communication of thought.
Discussion, management of, 18; in an oration, 190
Dissertation, 163.
Distich [dĭ's-tĭk] 203.
Distrust, use of the word, 41

Donate, use of the word, 31.
Double-entendre [dŏŏ bl-ŏng-tŏngdr]. An expression admitting of more than one interpretation.
Doubt, expressions of, how pointed, 114.
Dowle, use of the word, 28.
Dramatic Poetry, 197.
Dryden, quoted 93; referred to, 195.
Duodĕ'çimo. The name applied to a book formed by folding the sheet of printer's paper into twelve leaves. It is usually indicated thus: 12° or 12 mo.

Echo, in elocution, 116.
Eclogue. [ĕ'k-log] A pastoral poem, in which shepherds meet, and carry on a dialogue.
Edify, use of the word, 33.
Elegies, 195.
Ellesmere, Lord, quoted, 92.
Ellĭ'psis, [an omission] of verb, 108, how marked, 122, in poetry, 200.
Elocution, relation of to Rhetoric, 1.
Eloquence, defined, 161; Webster's description of, 186; Shedd's definition of, 190.
Ĕm. A portion of space in a line of printed matter the width of an old *m*. Now used as a unit of measure in estimating the amount of matter on a page.
Emblem, use of the word, 35.
Emerson, R. W., quoted, 25.
Emotion, expressed by figures, 79; expressions of, how pointed, 115.
Ĕmphasis, 65; marks of, 122.
Enallage [e-nă'l-la-je]. A substitution of one word, gender, number, person, case, voice, mood, or tense for another.
Ĕnergy, meaning of, 62; rules for, 63; of style in oratory, 190.
English language, composite character of, 31; English and Latin sentences compared, 54; harmony of the language, 67.
Enough, use of the word, 37.
Enthused, use of the word, 28.
Epanalĕ'psis. A form of speech in which the same word or expression is repeated after intervening matter.
Epă'nodŏs. This has two senses: (1) A form of speech in which words are repeated in inverse order. (2) A return to the main heads or leading theme of a discourse, after a digression.
Epanorthō'sis is a form of speech in which something is recalled and stated more strongly; as, Very *unkind.* Unkind, did I say? most *infamous!*

Epic poetry, 196.
Epigram, as a figure, 90; as a form of wit, 156.
Epilogue [ĕ'p-i-lŏg.] This has two senses: (1) A short speech or poem addressed to the audience at the conclusion of a play. (2) The closing part of a discourse, containing a recapitulation of the principal points.
Episōdes are separate narratives or digressions introduced into a story of greater length for the sake of variety.
Epithets are adjectives describing some quality or relation specially belonging to a person, or thing; as, a *bright* color, a *green* tree, a *kind* man.
Epítomē. A brief compendium, containing the substance of a larger book or a number of books.
Epizeūx'is is a form of speech in which a word is repeated with emphasis.
Epopœia [ĕp-o-pē'-ya]. The history or fable on which an epic poem is built.
Essay, definition of, 163.
Etymology, value of, 26.
Eulogy [yū-lo-je]. A speech or writing commendatory of some character. Specifically, a laudatory funeral oration. A panegyric.
Euphemism, [yū'-fe-mĭsm] definition of, 95.
Euphony [yū'-fō nē] is agreeableness of sound.
Everett, Edward, quoted, 118.
Except, use of the word, 35.
Exclamā'tion, as a figure of speech, 86; the point, origin of, 103; rules for, 114.
Exórdiŭm, in an oration, 190.
Experimentalize, use of the word, 32.
Exposition, referred to, 188.
Expression, an, defined, 43; simplicity of in the sublime, 152.

Fable and parable differ chiefly in this: the fable recounts what is impossible, if literally interpreted; the parable is generally literally possible.
Failings, human, a source of humor, 158.
Falsehood, use of the word, 34.
Falseness, use of the word, 34.
Falsity, use of the word, 34.
Farce, defined, 197.
Fashions in literature, 142.
Feelings, the management of, 191; change of the, 192; in an orator, 192.
Fertility in expedients necessary to an orator, 193.
Fiat, use of the word, 30.
Figurative language, value of to energy, 66; in oratory, 189

Figures, defined, 77; classified, 77; explained, 77, 78; origin of, 78; advantages of, 78–80; kinds of, 80, 81; rules for, 90–92; sources of, 112, contribute to beauty of style, 149.

Folding letters, diagrams of, 185.

Folio. Applied to books formed of sheets so folded as to make two leaves. The largest size of volume.

Foot, a, in poetry, 200.

Force, use of the word, 40.

Forgetfulness, use of the word, 41.

Foster, John, his mode of writing, 37.

Fox, quoted, 38.

Freedom of expression, a source of humor, 158.

Friends, devotion to, often sublime, 153.

Frigidity [frĭ-jĭ'd-i-te]. As applied to style, a cold and affected manner, wanting in proper feeling and interest.

Frŏntispiēce. An ornamental engraving in the beginning of a book.

Froward, disuse of the word, 28.

Fustian [fŭ'st-yan]. A bombastic, inflated style of writing or speaking. So called from a cheap kind of cloth, to which it is analogous.

Gă'llĭcism. A French idiom. Applied to words and constructions borrowed from or imitating those of the French language.

Gender, in personification, 83, 84.

Genesis, first words of, an example of the sublime, 152.

Gibbon, quoted, 14; referred to, 169.

Gifford, referred to, 198.

Goldsmith, style of, 22; rhythm of, 69; quoted, 150, 166.

Graham, G. F., referred to, 38; remarks on harmony, 67; on hyperbole, 87.

Grammar, relation of to Rhetoric, 1.

Grăndi'loquence. A lofty style of speaking or writing.

Grattan, his personal disadvantages, 193.

Gray, Thomas, his style, 22; referred to, 195.

Hall, Robert, his choice of words, 37.

Hamilton, Sir Wm., his theory of æsthetic emotions, 147.

Harmonious language, value of, 148.

Harmony, value of to style, 66; in the English language 67; rules for, 67.

Hand. See "Index."

Harris, paragraph from, 76.

Hasten, use of the word, 40.
Hawthorne, quoted, 158.
Headings, of essays, 125; how printed, 113, 118.
Head-lines. The lines at the top of the page, as the words "Index and Glossary" on this page.
Hearken, disuse of the word, 28.
Hĕ'mistich [stĭck] Half a poetic verse, or an incomplete verse.
Hiā'tus. The concurrence of successive sounds requiring a momentary pause in passing from one to the other.
Hibĕ'rn*i*çism. An Irish idiom. A word or construction borrowed from or imitating the speech of an Irishman.
"Hifalū'tin." A word used to signify a stilted and unnatural style of writing or speaking. Big words for small thoughts.
History, definition of, 162.
Hógarth, referred to, 146.
Hómer, compared with Virgil, 73; referred to, 145, 196; quoted, 153.
Honor, devotion to, often sublime, 153.
Hopeless, use of the word, 41.
Horace, his law of use, 27; referred to, 197.
Howard, John, referred to, 159.
Hume, referred to, 139; quoted 146.
Humorous, the, explained, 157.
Hurry, use of the word, 40.
Hutcheson, referred to, 139.
Hymn meters, 204.
Hyper, use of the word, 29.
Hypĕr'baton. A figure of syntax, in which the natural order of words or sentences is changed.
Hypĕr'bolē, 87.
Hypercrĭ'tiçism is an excessive severity of criticism. Literally, over-criticism.
Hyphen [hī'-fĕn], use of, 123.
Hys'teron-proteron has two senses: (1) The placing of a word first that should occur later. (2) Putting the conclusion before the premises.

I, the pronoun, how written, 128.
Iăm'bus, 200.
Ideal presence, value of, 88.
Ideas, abstract and concrete, 61
Imagery [ĭ'm-ăj-re]. Representations of ideas by means of sensible objects. The images suggested to the mind by words.
Imitation, value of in acquiring taste, 144.
Impropriety. A violation of propriety.
Incongruity, a source of wit, 155.
Indignation, a source of sublimity, 154.
Indirect statement, 98.

Industrious, use of the word, 40.
Injury, use of the word, 41.
Intellect, etymology of, 79.
Intention, use of the word, 40.
Interjections, how pointed, 115.
Interrogā'tion, the figure of rhetoric, 90; when forcible, 97; point of, 103, 114.
Introduction, rules for, 17; notes of, 176.
Invention, definition of, 5; not strictly a part of Rhetoric, 5; processes of, 6.
Inversions, in poetry, 199.
Invitations, specimens of, 175.
Irony [ī'-ron-ē], 90.
Irving, quoted, 38, 159; his rhythm, 69.
Isocō'lon. A continued antithesis. For example, see the comparison of Homer and Virgil, 73.
It, expletive use of, 97.
Italics, use of, 122.

Jeffrey. Lord, quoted, 89, 146.
Jejūne. Applied to style. Empty, dry, void of interest.
Job, quotation from, 155.
Johnson, Dr. Samuel, his rhythm, 69; referred to, 198.
Joking oneself, a source of humor, 158.
Jouffroy, referred to, 146.

Kames, Lord, on ideal presence, 88.
Keats, referred to, 196.
Kerns, use of the word, 28.
Knowledge of men necessary to an orator, 193.

Laborious, use of the word, 40.
Lacō'nic. Applied to style from the Lacones, or Spartans, who were celebrated for their short and pithy answers. Hence brief, terse, concise.
Lampōō'n. A bitter personal satire.
Language, capricious character of, 33. See English.
Latin, compared with Saxon, 39; character of derivatives from, 94.
Lay, use of the word, 47.
Leads, explained, 123.
Leaders, use of, 123.
Lectures, a kind of oration, 187.
Leniency, use of the word, 32.
Letters, purpose of, 170; kinds of, 170; news, 171; didactic, 170; official, 171; business, 172; of introduction, 172; of friendship, 172; parts of a, 176; general rules for, 184.
Licenses, poetic, 199.
Lie, use of the word, 47.
Like, use of the word, 35.
Literary property, 15.
Lī'totēs, 87.
Liturgy, style of, 94.
Locke, style of, 22.
Locomote, use of the word, 28.
Logic, relation of to Rhetoric, 1.

gfellow, allegory from, 84: **uoted**, 169; referred to, **96**.
ugnus, referred to, 152.
ose sentences, 61.
'ric poetry, 195.

acaulay, style of, 23; referred to, 169, 196.
Macron, 123.
Madrigal. A little amatory poem, expressing a tender and simple thought.
Mannerisms, 22.
Manuscripts, preparation of, 100.
Mask, 197.
Materials, importance of collecting, 11.
Matthews, referred to, 25.
Melodious words, 67.
Mĕ'lodrāma, 197.
Memoir [mĕ'm-wor] 162.
Metă'bolē is the repetition of similar ideas. Mĕtalĕ'psis is the continuation of a trope in several senses, or the union of tropes of a different kind in one word.
Mĕ'taphor, 82, 91.
Metă'thesis is a figure of orthography by which letters are transposed.
Mē'ter, 200.
Methods of arrangement, 19, 21.
Metŏ'nymy, 85.
Metrical Romance, 196.
Metrical Tale, 196.
Milton, simile from, 82; referred to, 141, 145, 195, 196.
Mimē'sis is an imitation. As a figure of orthography, it is an imitation of a mispronunciation.
Mirabeau, quoted, 25.
Mock-ĕp'ic, 196.
Mockery, use of the word, 90.
Mock-herō'ic, 156.
Monarchial, use of the word 32.
Monotony, cause of in paragraphs, 72; in sentences, 93.
Montesquieu, referred to, 171.
Moore, Thomas, his use of words, 38.
Morality in the use of quotation marks, 120.
Moral purpose, a source of sublimity, 153.
Moral sublime, the, 153.
Motif, in literature, is the intention of the literary artist.
Mutual, use of the word, 35.
Mystery, a source of the sublime, 155.

Naivete [náh-ēv-tā] is an unaffected simplicity in style. The opposite of artificiality.
Napoleon, description of, 149.
Narrative, qualities of a, 167.
Naturalization of words, 30.
Neglect, use of the word, 34.
Negligence, use of the word, 34.

Nick-names, 181.
Nominative case, use of, 49.
Notes, described, 173; to ladies 173; specimens of, 174.
Noun, collective defined, 44.
Novel, definition of, 162.
Numerals, Roman, how written, 128.
Numerical figures, how pointed, 108.

O and oh, difference between, 115; how written, 128.
Obi'tuary. A biographical sketch of a deceased person, designed to give information about his life and character.
Objective case, use of, 49.
Oblivion, use of the word, 41.
Observation, in invention, 12; use of the word, 33.
Observance, use of the word, 33.
Octave, in a stanza, 204.
Octā'vō. Applied to books composed of sheets so folded as to form eight leaves of printing paper. Usually written, 8° or 8 vo.
Odes, 195.
Odysseus, his shipwreck described, 153.
Omissions, how marked, 117.
Omnibus, use of the word, 30.
Onomatopœia [pé-yăh], 70.
Onus prōbándi. Latin for, "the burden of proving."
Opera. A musical drama.
Oration, ancient division of, 16; the nature of an, 186; the qualities of an, 188; parts of an, 190.
Orator, the qualifications of an, 192.
Oratory, kinds of, 186.
Order in a sentence, 54.
Ossian, his cadences, 69.
Ottava rima, 204.
Oxymō'ron. A form of speech which unites words of a contrary meaning, and seems to be a contradiction; as "A pious fraud."

Painful, use of the word, 33.
Panegyric [jír-ik]. See Eulogy.
Parable. See Fable.
Paragoge [gó-jee] adds a letter or syllable to the end of a word; as vast*y* for vast; without*en* for without.
Paragraph [pă'r-a-grăf], importance of, 71; rules for, 71; first sentence of, 72; how made, 72; last sentence in, 73; examples of, 74; printer's mark for, 123.
Paralei'psis is a form of speech in which the speaker pretends to pass by without mentioning that which he in reality is making conspicuous.
Parenthetical expressions, 104.
Parĕ'nthēsis, 61, 62, 118, 119.

Pă'rody, 156.
Paronomasia [mā'-zhi-a], 157.
Particles are words which are not inflected, and which play a subordinate part in a sentence, as prepositions and conjunctions. Splitting of, 64.
Parts transposed, 107.
Pascal, quoted, 15.
Pasquinā'de. A lampoon.
Pathetic, illustrated, 159.
Penitence, use of the word, 39.
Periodic sentences, 61.
Period, rules for, 112.
Periphrasis [pe-ri'f-ra-sis]. A circumlocution.
Peroration, 191.
Personificā'tion 83, 127.
Perspicū'ity. Clearness.
Persuasion, 188.
Phenomenon, use of the word, 30.
Phillips, Charles, quoted, 149.
Phrase [frāze], 43.
Pitt, William, his use of words, 38, his learning, 193.
Plā'giarism [ji-ar-izm] is an act of literary theft. See Literary property, 15.
Plato, referred to, 146.
Plead, use of the word, 32.
Plē'onasm [azm]. A redundancy.
Plenty, use of the word, 40.
Pō'cō is a form of speech in which a word is made to signify not so much the thing of which it is a proper designation, but some predominant quality of it; as "In all this contest he has been a *man*, indeed."
Pliny, referred to, 171.
Plot, explained, 168; the qualities of, 169.
Plotinus, quoted, 148.
Plurals, foreign, list of, 45.
Plurals, words having two, list of, 46.
Poem, the nature of a, 194.
Poems, kinds of, 195.
Poetic licenses, 199.
Poetry, defined, 161; the method of, 198.
Points, classified, 102. See Punctuation.
Pollock, Robert, referred to, 198
Polў'ptoton. A form of speech in which a word is repeated in different forms, genders, numbers, cases, etc.
Polysў'ndeton, 64.
Pope, quoted, 29; referred to, 196, 198.
Popularity of presentation in oratory, 189.
Power, representations of, sublime, 152.
Praise, use of the word, 38.
Preçi'sion [zhŭn], defined, 37; rules for, 38.
Predicate, use of the word, 34, 43.
Predict, use of the word, 34.
Prepositions with verbs, list of, 36.

Prescott, referred to, 169.
Prevent, use of the word, 33.
Preventative, use of the word, 32.
Pride, use of the word, 40.
Printer's marks, 121.
Proof, correction of, 128; reading of, 129; marks for correcting, 133; specimens of, 132.
Prolĕ'psis is a form of speech in which objections are anticipated.
Prologue [pro'-log]. An introduction, especially the introduction to a dramatic performance. Literally, a "word before."
Pronouns, use of, 51; ambiguity of, 56; use of in poetry, 199.
Proper names, 126.
Property, literary, 15.
Propriety, 33.
Prose, defined, 161.
Prosopœia [pō yăh] includes personification, apostrophe, and vision, and hence is a more general name for all of these figures.
Prŏ'sthesis prefixes a letter or a syllable to a word; as *be*-clouded for clouded.
Proven, use of the word, 32.
Prŏ'verb. A common saying. Literally, a "word before," and so an old saying.
Provĭ'nçialisms are terms belonging to some province or locality, 29
Pŭn, 157.
Punctuation, value of, 100; purpose of, 101; not elocutionary, 101; history of, 103.
Purity, 27.
Purpose, use of the word, 40.
Pў'rrhic. A foot consisting of two short syllables; as ⏑ ⏑.
Py'thias and Dămon, story of 153.

Quadrat, 133.
Quantity-marks, 128.
Quarto. Applied to a book formed of sheets so folded as to make four leaves of each sheet. Usually written 4°, or 4to.
Quatrain, 203.
Queries, how pointed when inserted in the text, 119.
Questions, value of in invention, 7, 13; direct, 114.
Quintilian's remark on clearness, 53.
Quotations, brief, how pointed, 108, 112; marks of, how used, 120.

Raise, use of the word, 47.
Randolph, John, quoted, 80.
Rant. Boisterous and high-sounding but empty declamation.
Reading in invention, 12; should follow reflection, 14; rules for, 14.
Recapitulation, value of, 19.
Recasting, a means of variation, 95.

Redŭ'ndancy, 63.
Reference-marks, 123.
Reflection, in invention, 12.
Regulus, story of, 153.
Reid, Dr. Thomas, quoted, 146.
Relative clauses, 60, 106.
Reparteé, 157.
Repentance use of the word, 39.
Respectfully, use of the word, 34.
Respectively, use of the word, 34.
Restrictive expressions, 104.
Resurrect, use of the word, 32.
Retórt is a quick and witty reply, in which charges or insinuations are returned. It generally lacks the good humor that is consistent with repartee.
Review, definition of a, 163.
Reynolds, Sir Joshua, referred to, 146.
Rhapsody [răˊp-so-dē]. This word is used in two senses: (1) A small part of an epic poem, suitable for recitation. (2) A rambling, disconnected composition.
Rhetoric, defined, 1; utility of, 2; scientific division of, 4.
Rhetorical pauses, how pointed, 116.
Rhō'dian style. Applied to a style of oratory midway between the florid and diffuse Asiatic, and the chaste and concise Attic.
Rhyme [rīme] alliterative, 202; assonantal, 202; consonantal, 202; masculine, 202; feminine, 202; triple, 202; sectional, 203; royal, 203.
Rhythm [rĭthm], importance of, 69; Russell's remarks on, 69; a cause of emotion, 195.
Richter, Jean Paul, quoted, 14.
Ridicule, use of the word, 90.
Rise, use of the word, 47.
Rogers, Samuel, referred to, 198.
Roget [ro-zhāˊ], referred to, 38.
Rŏdomontāˊde. Vain boasting. Rant.
Románce, definition of, 162.
Ruskin, John, titles of his books, 11; quoted, 138; referred to, 139, 146.
Russell, William, his remarks on rhythm, 69.

Sarcasm, use of the word, 90.
Săˊtire, use of the word, 90.
Satirical poetry, 198.
Saxon, compared with Latin, 39; character of derivatives from, 94.
Scanning is the process of resolving verse into its metrical elements.
Schelling, referred to, 146.
Scott, Sir Walter, quoted, 166; referred to, 168, 169, 196.
Section, printer's mark for, 123.
Sects, names of, how written, 127.

Self-possession in an orator, 193.
Semi-colon, rules for, 109.
Seneca, referred to, 171.
Sentence, defined, 42; simple, 43; compound, 43; complex, 43; natural order of words in, 54; loose, 61; periodic, 61.
Sentences, importance of connecting, 52; connection of, 73.
Sentimental sublime, 153.
Sermocinatio [sĕr-mŏs'-i-ná-shē-o]. A species of dialogue with one's self, in which the question is at once followed by the answer; as, "Shall we retreat? The enemy are in the rear. Shall we halt? If we do, starvation awaits us. Shall we advance? It is the only resort that remains."
Sermons, a kind of oration, 187.
Sestette, 204.
Set, use of the word, 47.
Shaftesbury, Lord, referred to, 146.
Shakespeare, his diction, 25; quoted, 91, 150, 160, 194; referred to, 142, 145, 196, 197.
Shall and Will, use of, 48.
Shedd, W. G. T., quoted, 190.
Shelley, quoted, 149.
Side-heads are headings run in the line.
Si'milē, definition of, 81.
Singist, use of the word, 32.
Sit, use of the word, 47.
Smith, George, his work on synonyms referred to, 38
Horace, referred to, 157;
Sydney, quoted, 157.
Smollett, quoted, 92.
Suits, use of the word, 29.
Society, value of to diction, 26.
Solecism [sŏ'l-e-sĭzm]. A violation of the rules of syntax. It is a violation of good usage in the structure of sentences, as a barbarism is a violation of good usage in the use of words. So named from the *Soli*, a people of Attica, who colonized in Cilicia, and lost the purity of their language.
Songs, 195.
Sonnets, 195; stanza of, 204.
Sound and sense, 70.
Southey, quoted, 148.
Spec, words from the root, 79.
Speciality, use of the word, 32.
Spenser, Edmund, quoted, 203; his stanza, 203.
Splitting of Particles, 64.
Spondee, 200.
Squinting construction, 56.
Stand-point, use of the word, 32.
Stanza, 203.
Sterne, his rhythm, 69.
Strength, 40.
Strong verbs, 47.
Strŏ'phē. A system of verses in lyrical poetry. These were

sung in the ancient chorus while marching in one direction, and the antistrophe was sung on the return.

Style, definition of, 22; kinds of, 22; importance of, 24; general law of, 24; vividness of, 38; style coupé, 73; style periodique, 73.

Sub-divided members, how pointed, 109, 111.

Subject—of a composition—importance of choosing, 6; how to obtain, 7; qualities of, 7; adapting, 9; statement of, 10;—of a sentence—compound, defined, 46.

Sublime, the, explained, 151.

Substitution in poetry, 200.

Sufficient, use of the word, 37.

Sumner, Charles, his culture, 193.

Superlative degree, 49, 63.

Superscription of a letter, how written, 176.

Supplementary clauses, 60, 111.

Suspense, means of, 61.

Suspicion, use of the word, 41.

Swift, his rhythm, 69.

Syllĕ'psis. The construing of words according to their meaning rather than according to their strictly grammatical relations.

Sym'ploce. A repetition of a word at the beginning and another at the end of successive clauses or sentences.

Sy'nchysis. A derangement of words in a sentence.

Sy'ncopē drops a letter from the middle of a word; as, *o'er* for over.

Synecdoche [sĭn-ĕ'k-do-kē], 85.

Synĕ'resis contracts two syllables into one; as, hallow-ĕd into *hallow'd*.

Synizē'sis is the same as synæresis.

Synonyms [sĭ'n-o-nĭms], 87; a means of variation, 94.

Synthetic method, 19.

Tale, definition of, 162.

Taste, barbarous, 18; definitions of, 137; analysis of, 138; nature of, 139; qualities of, 139; universality of, 140; variation of, 140; standard of, 141; cultivation of, 143; catholicity of, 144.

Tautology [taw-tŏ'l-o-jē], 63.

Taylor, Jeremy, paragraph from, 75.

Technical words, 30.

Temperance, use of the word, 39.

Tense, importance of distinguishing, 47; sequence of tenses, 52.

Terminus, origin of the word, 30.

Terza rima [tĕrt-sa-rē-mah], 204.

Teutonicism. An idiom of the German language. A

word or construction borrowed from or imitating the German mode of speaking.
Thackeray, referred to, 158, 169.
That, use of the word, 49.
There, expletive use of, 97.
Thē'sis. This word is used in two senses; (1) A proposition which a writer proposes to establish; (2) The composition in which the proposition is proved.
Thompson, James, referred to, 198.
Thought, nature of a, 42.
Tilde [tĭ'l-dē], form and use, 123.
Title-pages, how pointed, 112, 113.
Titles of books, quoted, 125; of office and honor, how written, 127, 181.
Tmesis [mē'-sis]. A form of speech by which a compound word is separated into parts by the intervention of something else.
Torrey, quoted, 143.
Tract, definition of, 163.
Tragedy, 197.
Transpire, use of the word, 34.
Transposed parts, how pointed, 107.
Transposition, a means of variation, 98.
Travesty, definition of, 156.
Treatise, [trē-tĭs], definition of, 163
Trench, R. C., referred to, 25.
Trĭ'brach. A poetic foot composed of three short syllables; as, ⏑ ⏑ ⏑
Triplet, 203.
Trochee [tro'-kēē], 200.
Trope, 81.
Truth, use of the word, 41.
Tupper, M. F., referred to, 198.
Turner, Sharon, story of, 129.
Types, varieties of, 123,

Unity, meaning of, 58; importance of, 58; rules for, 59; in paragraphs, 72.
Unities. The dramatic unities are three: (1) Of *Time*. The time supposed should not exceed twenty-four hours: (2) Of *Place*. The place should be one and the same throughout the play: (3) Of *Action*. The action should consist of one main plot.

Vandenhoff, quoted, 102.
Vanity, use of the word, 40.
Variation of expression, 93 kinds of, 94.
Variety in paragraphs, 72.
Vastness, a source of sublimity, 154.
Veracity, use of the word, 41.
Verb, agreement of with subject, 44.
Verbal formation, law of, 31.
Verbatim, origin of the word, 30.

Verbosity. Wordiness. Example of, 95.
Verbs, transitive and intransitive, 47; strong, 47.
Verse, the natural form of poetry, 195; definition of, 200.
Versification, defined, 200.
Vignette [vin-yĕ't]. (1) A capital letter in ancient manuscripts, ornamented with vines. (2) Any small printer's ornament, especially little cuts without borders.
Virgil, compared with Homer, 73; referred to, 145, 196, 197.
Vision, defined, 88.
Vividness of style, 38.
Vocabulary, means of acquiring, 25.
Vocative. The case of address. Words in, how pointed, 108.
Voltaire, referred to, 146.
Vulgarisms, 29.

Webster, Daniel, story of, 3; his description of oratory, 186; his oratorical manner, 192; his legal learning, 193.
Whately, style of, 22; referred to, 38.
Which, use of, 49.
Whilst, disuse of the word, 28.
Whipple, E. P., quoted, 157.
White, R. G., referred to, 25; quoted, 95.
Williams, Billy, story of, 57.
Wilson, John, quoted, 101, 129.
Winckelmann, referred to, 146.
Who, use of, 49.
Wit, distinguished from humor, 157.
Without, use of the word, 35.
Witty, the, explained, 155.
Words, importance of, 25; newly-coined, 28; foreign, 29; naturalization of, 30; technical, 30; the formation of, 31; generic and specific; equivocal, 41; negative and privative, 41; unnecessary, 63; connective, use of, 64; emphatic, position of, 65; insignificant, 65; melodious, 67; in a series, how pointed, 106; in pairs, how pointed, 108; in the vocative, how pointed, 108.
Wordsworth, referred to, 198; quoted, 204.
Writing in a circle, 73.

Yclept, [ĭ-klĕ'pt], use of the word, 28.
Young, Dr. Edward referred to, 198.

Zeū'gma. A form of speech in which, by the omission of a word, another is connected with a word with which it cannot properly be joined: as, "They *wear* a *garment* like that of the Scythians, but a *language* peculiar to themselves."

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